

8s
1908
March 9
NeAm



*See Paintings
and Engravings
beginning 136*

401

THE
EDWARD COLONNA COLLECTION

PART II

AMERICAN ART GALLERIES

CL. Aa

NO. 803

ACC.

LIBRARY

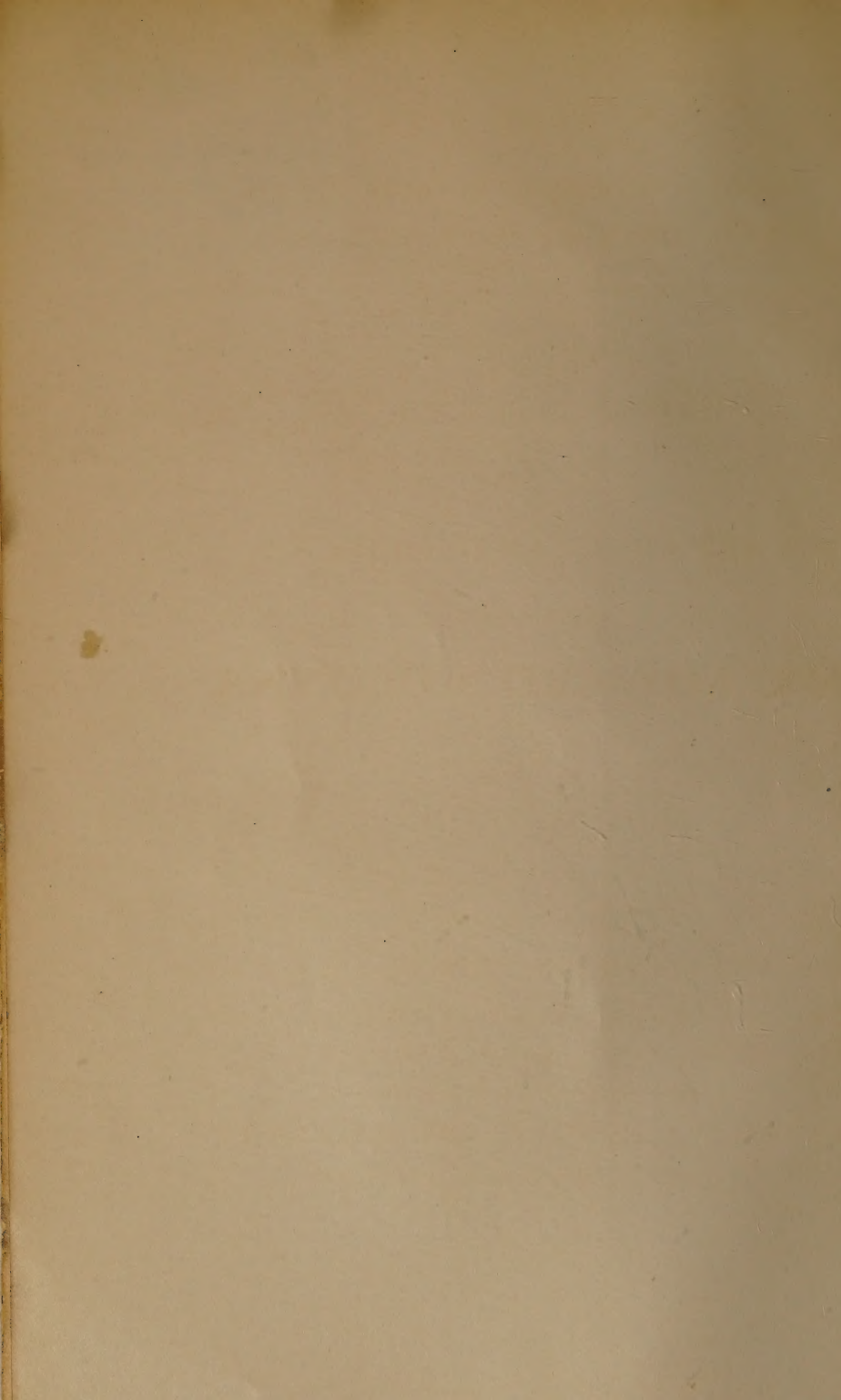
M. KNOEDLER & CO.

556-8 FIFTH AVE.

NEW YORK

S M

Na sm.
803



ON FREE VIEW
FROM THURSDAY, MARCH FIFTH
UNTIL DATE OF SALE, INCLUSIVE
FROM 9.00 A. M. TO 6.00 P. M.

VALUABLE ART OBJECTS
COLLECTED BY
MR. EDWARD COLONNA

UNRESTRICTED PUBLIC SALE
ON THE AFTERNOONS OF MARCH 9TH
10TH, 11TH, 12TH AND 13TH
BEGINNING PROMPTLY AT 2.30 O'CLOCK
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK



CATALOGUE
OF
JAPANESE PAINTINGS

*Pottery, Bronzes, Lacquers, Combs
Sword Guards & Ornaments*

EUROPEAN FURNITURE, CERAMICS, METAL WORK
OIL PAINTINGS, ENGRAVINGS, BOOKS, OLD
MAPS, ORIENTAL ARMS, EMBROIDERIES
RUGS, DRAPERIES, JEWELS, ETC.

COLLECTED BY

MR. EDWARD COLONNA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK : 1908

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

PREFATORY NOTE

The Colonna Collection is of particular interest to collectors and art lovers in general because of its excellence in quality and wide variety.

Mr. Colonna, an artist of consummate taste and skill as a designer, is an American, and the man who in 1889, while in Paris, created many works of applied art of individual character, not embodying any of the styles of past periods, nor using in furniture, for instance, any of the time-honored details which even the best of our designers seem to be compelled to repeat.

These works, mostly executed by the late Mr. Bing—used as furniture, metal work, jewelry, silverware, porcelains, etc.—were sold as productions of modern French art to the museums of Paris, South Kensington, Hamburg, Darmstadt, Crefeld, Buda-Pesth and Tokio.

That Mr. Colonna has himself produced objects of art and ornaments that have been thought worthy of representing the best of a country of the artistic importance of France, in the various museums of the world, gives a unique interest to this collection he has formed, which is not only characteristic of the artists and periods to which each object belongs, but of a superior quality both as regards beauty of line, color, and superior merit of design.

Among the Japanese prints are an unusual number by Harunobu, whose work is getting so rare, Shigemasa, Kiyonaga, Utamaro, Yeishi, Toyokuni, Hokusai, well represented by early impressions, the fine state of the prints throughout being especially remarkable. Japanese paintings, kakemonos, at best most perishable when rolled and unrolled, have been most tastefully framed in their original old brocades, and are thus protected from dust, etc.

Among the antiques is a remarkable specimen of Roman cameo glass, representing a young Roman and Bacchante walking in a triumphal procession. Only three complete objects and about a dozen fragments of this glass are known to exist. This present example is part of a plate, the only one known to have a green ground, transparent, suggesting foliage when pierced by the sun's rays.

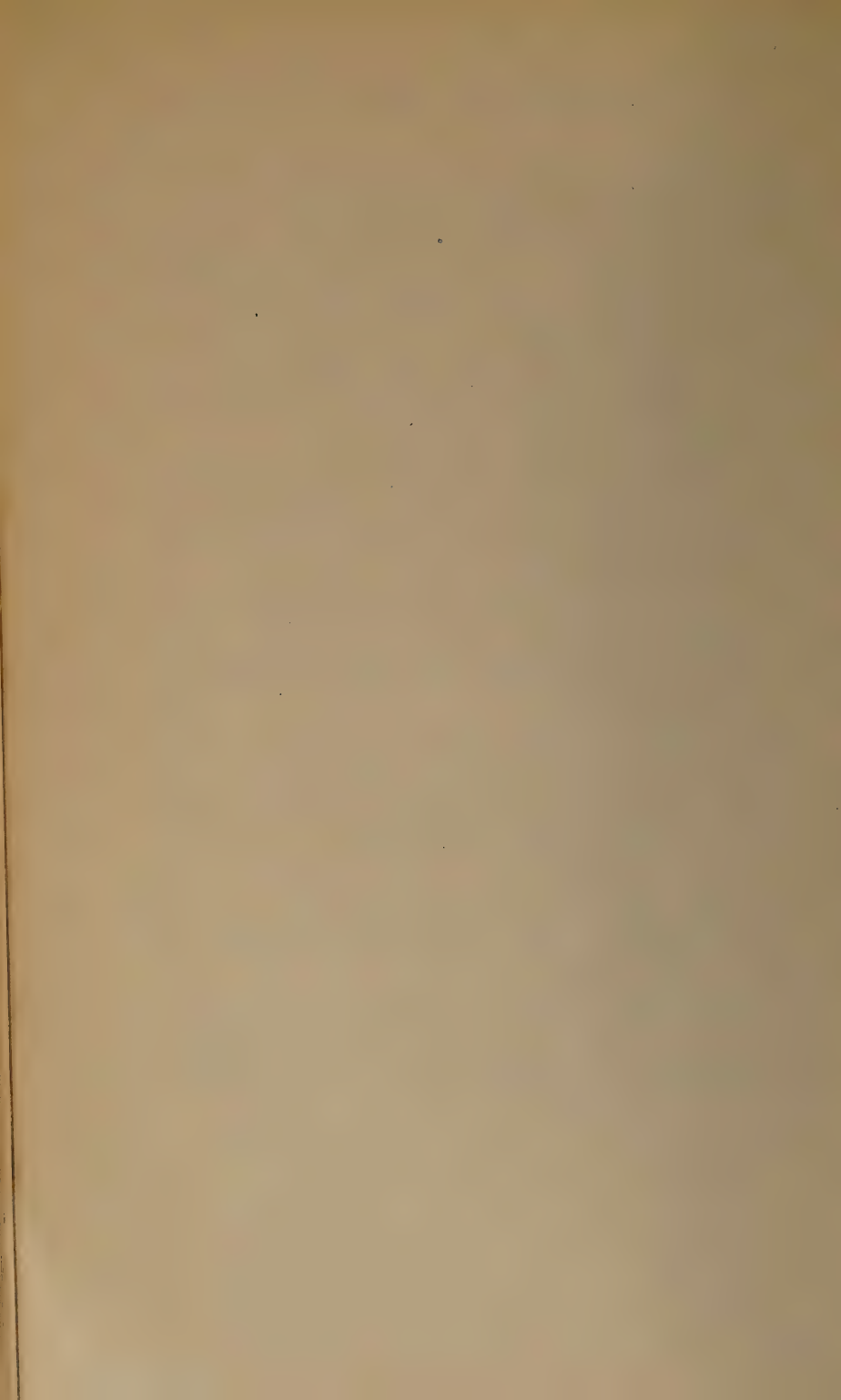
There is a Greek silver amphora, chased and engraved with nymphs bringing the armor of Achilles. Ca. 400 B.C.

The Collection as a whole is an extensive one, embracing old Chinese and Japanese bronzes, porcelains, potteries, Japanese sword-guards, and ornaments by the great metal workers, lacquers, etc. A Persian dagger, with its incomparably curved Damascus blade, is of unusual beauty.

There are a few interesting early studies by Delacroix, Daubigny, Rousseau, Decamps, a portrait of Rosa Bonheur by A. Vollon, old Italian furniture and brass-work, and many interesting cabinet pieces too numerous to mention, all selected by this connoisseur and lover of the beautiful among the arts of all the world, who has himself created many things of intrinsic worth and beauty.

CHARLOTTE EATON.

February the fourth.



CATALOGUE

FIRST AFTERNOON'S SALE

MONDAY, MARCH 9TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

- 1—WINE GLASS.
Old Murano.
- 2—WINE GLASS.
Old Murano.
- 3—WINE GLASS.
Old Murano.
- 4—GLASS MEASURE.
Venetian, with handle.
- 5—SMALL GLASS.
With etched border.
- 6—SMALL GLASS.
Venetian.
- 7—GLASS URN.
With cover; Murano.

8—VASE.

Beaker shaped, decorated in colors, with a bust of young girl framed by foliage. Italian.

9—JARDINIÈRE.

Decorated in colors with coat-of-arms and conventional flowers. Italian.

10—TWO OLD PLATES.

Polychromatic delft.

11—THREE OLD PLATES.

Italian and Chinese; blue and white.

12—TWO OLD PLATES.

One with head of Cupid and one with floral ornaments in yellow on a green ground. Fayenza.

13—TWO OLD PLATES.

Green, blue and yellow scroll on white ground. Italian.

14—EWER.

Old, undecorated porcelain. Italian.

15—PORCELAIN MUG.

Decorated in gold and colors with landscape and figures. Chinese.

16—TWO VASES.

Decorated in colors with coat-of-arms and inscription. Italian.

17—TWO VASES.

Small beaker shapes, with coat-of-arms and inscription. Italian.

18—TWO VASES.

Beaker shaped, with Saint and coat-of-arms in colors. Italian.

19—OLD JUG.

Landscape in blue on white. Italian.

20—PAIR OF JARS.

Blue on blue, with spouts and handles. Decorated with inscription and foliage. Italian.

21—URBINO JAR.

Oviform, decorated in colors, with medallion containing Saint and scroll ornaments.

22—OLD JUG.

Oviform, with spout and handle. Decorated in blue on blue with foliage, scroll, inscription and shield. Fayenza.

23—OLD BEAKER.

Similar decoration as preceding number.

24—OLD JUG.

Oviform, with spout and handle. Decorated in colors with wreath, shield and inscription. Caffagiolo. Dated, 1571.

25—PAIR OF JARDINIERES.

Decorated in colors with a panel containing a landscape and figure. Dated, 1741.

26—MANDOLIN.

An Italian instrument of the seventeenth century.

27—PAIR OF CANDLESTICKS.

Brass. Renaissance design. Old Italian.

28—CANDLESTICK.

Similar to preceding number.

29—PAIR OF CANDLESTICKS.

Old Italian shapes, for small candles.

30—PAIR OF GLASS CARAFES.

Bohemian cut glass of the seventeenth century.
Graceful shapes, with the original pewter covers.

31—GLASS CARAFE.

Bohemian work, with two etched and gilded ruby medallions, set in the sides. Rare example of the seventeenth century.

32—SET OF TWO BOTTLES AND FOUR GLASSES.

With coat-of-arms of Cardinal Panciatichi. From the Panciatichi sale.

33—PORCELAIN FIGURE.

Venus seated on a dolphin. Nymphenburg porcelain of the eighteenth century. Decorated in gold and colors.

34—CLOCK.

Old brass movement with silvered face. Strikes the quarter hours.

35—CLOCK.

Similar to preceding one. Smaller.

36—BRASS CLOCK.

Enclosed in an engraved case. The earliest application of the alarm. Eighteenth century.

37—SNUFFERS.

Wrought iron. Sixteenth century work. Rare specimen.

38—SNUFFERS.

Solid silver ; graceful shape.

39—PEWTER MUG.

With name and date.

40—OLD JUG.

Flemish stone ware, with yellow glaze relieved with blue enamel. Three raised medallions on body. Dated, 1613.

41—OLD JUG.

Rhenish stone ware, the body covered with relief ornamentation of heraldic rose and double eagle. Seventeenth century.

42—OLD JUG.

Nurnberg glazed brown pottery, with pewter cover. Dated.

43—OLD JUG.

Nurnberg blue and white pottery, with pewter cover, called "Meigelein." Seventeenth century.

44—JAR.

Rhenish stone ware in blue and gray. With inscription.

45—URN.

Sheffield silver plate. Graceful shape.

46—ITALIAN LAMP.

Brass, with sliding oil well, for four wicks.

47—ITALIAN LAMP.

Similar to preceding number.

48—ITALIAN LAMP.

Similar to preceding number.

49—ITALIAN LAMP.

Similar to preceding number. Smaller.

50—ITALIAN LAMP.

Similar to last number.

51—ITALIAN LAMP.

Similar to last number.

52—ITALIAN LAMP.

Similar to last number.

53—ITALIAN LAMP.

Similar to last number.

54—ITALIAN LAMP.

Similar to last number.

55—ITALIAN LAMP.

Similar to last number.

56—ITALIAN LAMP.

Very small size, of the same type as the preceding numbers.

57—WROUGHT IRON BRACKET.

Gilded scroll work.

58—TWO BRASS LAMPS.

Hanging from chains, with original glass oil wells.

59—HANGING LAMP.

Brass. Its component parts are cast, moulded and turned. Suspended from four chains. Seventeenth century. Italian.

60—TWO JEWISH LAMPS.

Wall lamps of cast and chased bronze, with back plates of allegorical and ornamental design.

61—TWO JEWISH LAMPS.

Brass wall lamps. One with columned arch and engraved back plate; the other of a simple Moorish type.

62—JEWISH LAMP.

Hanging brass lamp, with nine pointed star-shaped oil well.

63—BRASS BASIN.

Venetian workmanship. Quadrilated ornament of heads and scrolls. Seventeenth century.

64—BRASS PLAQUE.

Made at Dinant in the fifteenth century. With two circular rows of Flemish inscription. Fine preservation.

65—BRASS PLAQUE.

Same workmanship as last number. Centre medallion representing Adam and Eve under the tree, surrounded by a Flemish inscription.

66—BRASS PLAQUE.

Same workmanship as last number. Rosette centre surrounded by Flemish inscription.

67—GLASS TANKARD.

Cylindrical, with enamelled decoration of coat-of-arms, supporters, inscription and date 1590. Made in Nurnberg.

68—CHOCOLATE POT.

Old Dresden blue and white porcelain, with handle and cover-mounts of gilded and chased bronze of the eighteenth century. A rare specimen of mounted porcelain.

69—PLAQUE.

Hispano-Mauresque lustre ware, with scrolls and leaves in blue.

70—PLAQUE.

Hispano-Mauresque lustre ware, with double Maltese Cross outlined in blue.

71—HEXAGON PANEL.

With gilded and enamelled mounts from an old Venetian reliquary.

72—CHALICE.

Gilded bronze and silver, with engraved bands of early Renaissance ornament. Pierced emerald at top. Sixteenth century.

73—BAS-RELIEF.

Mother-of-pearl medallion. Made in China from an European print.

74—MEDALLION.

Carved and enamelled mother-of-pearl, representing the meeting of the two Marys. On panel of tooled leather. Sixteenth century.

75—FRAMED PANEL.

Mother-of-pearl, carved with the Annunciation, head of Christ and Saints. In carved walnut frame. From Mount Carmel. Seventeenth century.

76—BAS-RELIEF.

Gilded bronze figure of St. John the Apostle, in ivory frame. School of Cellini.

77—SMALL PORTRAIT.

Ivory bas-relief of Charles, Hereditary Prince of the two Sicilies. Small diamond inserted in one of the decorations. Late Eighteenth century.

78—PEWTER PLAQUE.

With relief medallions of the seven Electors of the Holy Roman Empire. Dated, 1672.

79—CHAMBERLAIN'S KEY.

Of the Royal House of Saxony. Probably made in Paris during the First Empire.

80—CHAMBERLAIN'S KEY.

Gilded bronze. Of unusual form. The exact duplicate in the Cluny Museum, Paris.

81—IRON KEY.

Gothic workmanship of intricate openwork design. Early seventeenth century.

82—THREE PIECES.

Silver medal of Cosimo de Medici with baptism of St. John; one of Pope Innocent XIth, and a silver coin of the Doge Andreas Gritti of Venice.

83—SILVER COIN.

A Strassburg thaler with the lily. Ornamentally the finest coin of its kind. About 1625.

84—TWO PIECES.

Three-faced seal of steel, with coat-of-arms, monogram and motto of French Duke, and small scissors of Spanish workmanship.

85—IVORY-HANDLED KNIFE.

Used to cut quill pens and make erasures on parchment. Blade etched with figure and animals, showing traces of ancient gilding. German workmanship. Sixteenth century.

86—EMBROIDERED PURSE.

Oriental silver wire embroidery on red velvet and leather, divided into five compartments.

87—SILVER SPOON.

Swedish wedding gift.

88—SILVER RELIQUARY.

Used at baptism, hanging from the arm of the god-mother. The ornamentation, in scroll and bead-wire, is extremely delicate, and of great purity and perfection of line. The small receptacle above the reliquary was used to hold perfume. Venetian. Seventeenth century.

89—SILVER RELIQUARY.

Oval, medallion-shaped, containing bones and relics of Saints. Seventeenth century.

90—BAS-RELIEF.

Gesso panel, representing the Virgin and Child. From a church near Pontassieve, Italy. Seventeenth century.

91—IVORY STATUETTE.

Figure of the Child-Christ with uplifted hand. Spanish workmanship of the seventeenth century. In a niche of gilded wood, with repoussé silver nimbus at top.

92—CHESS BOARD.

Inlaid with Arabic ornaments in ivory. Seventeenth century.

93—BACKGAMMON BOARD.

A rich, brown wood, inlaid with Byzantine ornaments in mother-of-pearl, tinted ivory, etc., of wonderful color. On the back a field for the game of Mill. Sicilian. Seventeenth century.

A collection illustrating the different styles of ornamenting sheep and pigskin-bound books of the sixteenth and seventeenth century, such as hand-tooling, bind-pressing, illuminating, tooling and etching of the gilt edge of the paper, silk and leather strings and brass clasps for keeping the book closed, etc. Splendid condition.

94—LA CIRCE DI GELLI.

Printed by Lorenzo Torrentino. Florence, 1550.

94A—MARSILIUS SINGULARIA.

Printed by Cominum de Tridino, 1555.

Beroii. Quaestiones Familiares.

Printed by Juntas, 1551.

Has their beautiful typographical plate with the lily.

94B—DOMENICHI. HISTORIA VARIA.

Printed by De Ferrari. Venice, 1570.

94C—SCALIGER.

Printed by Andreas Wecheln. Frankfurt, 1576.

94D—FR. HERCULANI.

De cautione. Venice, 1580.

94E—LIPSIUS, POLIORCETICON.

Plantin. Antwerp, 1594. Belonged to Philip Ludwig, Count of Hanau and Rheineck, whose coat-of-arms is impressed in gold on the covers.

94F—BRUNI. MEDITATIONES.

Birckman. Cologne, 1602.

94G—HULSIUS.

Romanorum Numismatum. Frankfurt, 1605.

94H—DONATI. REIPUBLICA VENETORUM.

Printed by the Elzeviers. 1631.

94I—STURM. COLLEGIUM EXPERIMENTALE.

Nurnberg. 1701. Belonged to L. Heister, a celebrated scientist of the seventeenth century, whose book-plate is inside the cover. On page 64 is the first known illustration of an airship, a small boat suspended from four balloons, invented by Fr. Lana.

95—BOOK.

Large parchment bound folio, with views of forty French and Swiss cities, illuminated. Published by J. Jansson. Amsterdam. About 1635.

96—ATLAS.

Large parchment bound folio, containing 118 maps of Northern Europe and Germany. Illuminated. Published by J. & W. Blau. Amsterdam. 1645.

97—ATLAS.

Large parchment bound folio, containing 92 maps of France, Spain, Asia, Africa and America. Illuminated. Published by J. & W. Blau. Amsterdam. 1645.

98—ATLAS.

Large parchment bound folio, containing 84 maps of Italy, Greece, Russia, Germany and Florida. Illuminated. Published by J. & C. Blau. Amsterdam. 1640.

99—ATLAS.

Large parchment bound folio, containing 61 maps of England, Scotland and Ireland. Illuminated. Published by J. Blau. Amsterdam. 1646.

100—PHOTOGRAPHS.

Large folio, containing 160 photographs of the masterpieces of English architecture.

101—LEATHER PANEL.

Repoussé leather, representing the Virgin and Child. Sgraffito-gold frame. Seventeenth century. Italian.

102—SMALL CARVED GROUP.

German box - wood carving, representing two prisoners. On marble base. Seventeenth century.

102A—FOUR IVORY FIGURES.

Representing Love the beggar; the traitor; the doctor and the captive. By Schwabe.

103—ALABASTER GROUP.

Representing three of the Hesperides and small Cupid. The hair arrangement of the middle figure suggests a Venetian origin.

104—CARVED BUST.

Wood carving of the sixteenth century, representing St. John in an attitude of devotion. The lateral position of the joined hands is remarkably free from convention, and the expression one of great sorrow without the usual distortion of the features. The original coloring and gilding has mellowed to a rich brown. Bolognese School.

Height, 2 feet 1 inch.

105—SMALL BUST.

Head of Napoleon on base of red porphyry. Gilded bronze; after Canova.

106—FRENCH MINIATURE.

Portrait of a lady as Diana. First Empire. In silver gilt frame.

107—BRONZE STATUETTE.

Original bronze by Théodore Rivière. Subject: Woman combing her hair. On pedestal of red marble.

108—SMALL BOX.

Decorated on all sides with painted panels of conventional flowers. Small drawers inside. Venetian. Seventeenth century.

109—CARVED BOX.

With inlaid bands and a carved frieze of flutes and rosettes. Sixteenth century.

10 inches by 18 inches by 8 inches.

110—BOX.

Inlaid in dark and light wood; geometrical border. Seventeenth century.

111—JEWEL CASE.

Inlaid with colored woods, ivory and metals, in geometrical design. Italian. Sixteenth century.

112—IVORY JEWEL CASE.

Beaded, perforated and partly decorated with ornamental bands. Lined with old Venetian silk lampas. Seventeenth century.

113—CARVED BOX.

The front carved with panel containing conventional animals. Sicilian workmanship. Sixteenth century.

114—CARVED BOX.

Similar to preceding number. Smaller.

115—CARVED BOX.

Similar to last. Smaller.

116—SMALL STRONG BOX.

Wrought iron. With painted figures on front and polychromatic ornaments on sides and top. Engraved lock plates. Dated, 1621. Made in Nurnberg.

117—WROUGHT IRON TREASURE CHEST.

Used for centuries by a small township in Bavaria, whose arms are painted on the plate covering the lock in the inside. Access to the key-hole is obtained by pressing a secret spring completely hidden from view. Wrought iron double eagle on front and lid. Sixteenth century.

118—LEATHER CASE.

Originally used to hold knives and forks. Inside arranged for letter paper. Hand-tooling of Louis XIV. period.

119—LACQUER BOX.

French workmanship of the eighteenth century.

120—CARVED SHELF.

Small carved cornice, with brackets and shield.

120A—TABOURET.

Pentagonal, with geometric inlay of mother-of-pearl, tortoise-shell, horn, colored woods, etc.

121—OLD ARMCHAIR.

Carved wood, with Spanish leather seat.

122—SAVONAROLA CHAIR.

Folding. Carved on front, arms and bases; relief medallion on back of a later date. Branded with the seal of a Carmelite monastery.

123—SAVONAROLA CHAIR.

Walnut. Folding. Leather seat and back. Heavy brass nails. Carvings on arms and front.

124—SAVONAROLA CHAIR.

Similar to last number.

124A—TWO ARMCHAIRS.

Carved cherry, of unusual design. Covered with old Aubusson tapestry.

125—ITALIAN CHEST.

Walnut. Inlaid with borders and crest of colored woods and perforated medallions of iron over red velvet. Secret lock. Seventeenth century. With stand.

Size, 3 feet 8 inches by 1 foot 9 inches by 1 foot 10 inches.

126—GOTHIC CHEST.

Carved and inlaid walnut, with gilded wrought iron lock plate and handles. On the underside of the cover is a geometric interlaced design, in colored inlay and ivory buttons. Secret lock, with two Gothic keys of interesting design. With oak stand. Italian workmanship of the fifteenth century.

Size, 1 foot 9 inches by 3 feet 5 inches by 1 foot 10 inches.

127—GOTHIC CHEST.

Carved walnut. The front and sides decorated with Gothic tracery in relief. Italian workmanship of the sixteenth century.

Size, 1 foot 8 inches by 4 feet 6 inches by 1 foot 6 inches.

128—OLD WRITING TABLE.

Inlaid walnut, with the inside arranged as a secretary. Has eight secret compartments concealed behind the drawers. Double sliding top.

129—CABINET.

With small drawers, inlaid with different woods. In the centre a movable compartment, disclosing three secret drawers in the rear.

130—CORNER CABINET.

Inlaid mahogany. The upper part with a glass door. English.

131—MAHOGANY DRESSER.

Circular front. With drawers, shelves and two secret key racks. Old English.

132—MIRROR.

Divided in three. Carved wood painted and gilded. Louis XVI.

133—TEAKWOOD TABLE.

Rectangular, inlaid with mother-of-pearl.

133A—CHINESE TABOURET.

Carved teakwood. Red marble top.

Height, 18 inches.

134—FLEMISH SCHOOL.

Portrait of Alexander Farnese, Duke of Parma, a Spanish General in the Netherlands. In the background a view of Antwerp with fortifications. End of the sixteenth century. Oval. Frame of the period.

Size, 3 feet 1 inch by 2 feet 7 inches.

GERARD DE LAIRESSE.

135—ABDUCTION OF PROSERPINE.

Fine decorative treatment.

Size, 3 feet 7 inches by 5 feet 3 inches.

J. RUYSDAEL. 1630—1681.

136—ORIGINAL DRAWING.

Pen and sepia. The outskirts of Harlem. With inscription and date.

JAN VAN GOYEN. 1596—1656.

137—ORIGINAL DRAWING.

Dutch river scene. Sepia drawing. An important example, masterfully rendered.

N. POUSSIN. 1594—1663.

138—ORIGINAL DRAWING.

Pen drawing washed with sepia, representing Paul preaching from the temple steps. Remarkable composition.

TOBIAS STIMMER.

139—ORIGINAL DRAWING.

Pen and sepia. Representing a concert by female musicians. The drawing of the hands is remarkable.

UNKNOWN.

140—ORIGINAL DRAWING.

Pen drawing washed with several tints. Representing sausage making in a Dutch village. Vigorous execution.

HANS BOL. 1534—1593.

141—OIL PAINTING.

Landscape on the Lower Schelde. One of the large-sized paintings by this Flemish miniature painter. Signed in full. Dated, 1578.

Size, 2 feet 5 inches by 1 foot 6 inches.

142—OIL PAINTING.

Landscape on the Rhine. See preceding number.
Signed in full. Dated, 1578.

Size, 2 feet $4\frac{1}{2}$ inches by 1 foot $5\frac{1}{2}$ inches.

TH. ROUSSEAU. 1812—1867.

143—OIL PAINTING.

Landscape. Storm clouds over a valley in the Jura mountains. Study from nature. Signed TH. R.

Size, 12 inches by $8\frac{1}{2}$ inches.

144—OIL PAINTING.

Study of an oak near a pond. Signed T. R., 53,
at the left.

Size, 1 foot 9 inches by 1 foot $2\frac{1}{2}$ inches.

C. DAUBIGNY. 1817—1878.

145—OIL PAINTING.

Landscape on the Oise. From the collection of Nadar, the French aéronaut. Signed in full, with dedication.

Size, $10\frac{1}{2}$ inches by 7 inches.

E. DELACROIX. 1798—1863.

146—WATER COLOR AND GOUACHE.

An Arab and his horse. From the collection of A. Gillet. Lyons. Catalogue of A. Robaut, No. 1083; catalogue of A. Moreau, p. 290. Signed in full.

Size, 10 inches by 7 inches.

A. VOLLON. 1833.

147—OIL PAINTING.

Portrait of Rosa Bonheur. Belonged to François Flameng, and was sold after his death. Signed in full.

Size, 17 inches by 21 inches.

A. CALAME. 1840.

148—OIL PAINTING.

A delicious bit of sunny road and cool shadows.
Signed in full.

Size, 10 inches by 8½ inches.

A. G. DECAMPS. 1803—1860.

149—OIL PAINTING.

Replica of the Italian Courtyard sold at the Wilson sale, 1881. The subject is reversed. This palette-knife sketch was given to Nadar, the celebrated photographer and aéronaut, by Decamps, and sold at his sale in 1895. Signed D. C.

Size, 2 feet 6 inches by 1 foot 8 inches.

SIR JOSHUA REYNOLDS. 1723—1792.

150—OIL PAINTING.

Venus and Cupid. Study made in Italy. From Duchess of Sermoneta sale. Florence.

Size, 10½ inches by 9 inches.

SIR DAVID WILKIE. 1787—1841.

151—OIL PAINTING.

Landscape. Small pond and boathouse, surrounded by trees.

Size, 7 inches by 4¾ inches.

UNKNOWN.

152—OIL PAINTING.

Bust of young girl in a hooded cloak.

Size, 16½ inches by 19 inches.

W. ETTY. 1787—1849.

153—OIL PAINTING.

Leda and the Swan, in carved frame.

Size, 16 inches by 13 inches.

T. M. RICHARDSON.

154—WATER COLOR.

Interior of a chapel. Signed T. M. R.

Size, 14½ inches by 10½ inches.

R. SORBI.

The small paintings by this artist have a quality and subtle charm absent in his larger work. They are equal to the work of Pokitanow with a larger touch.

155—OIL PAINTING.

Landscape. Farm near Florence.

Size, 4¼ inches by 2¼ inches.

156—OIL PAINTING.

Landscape. Sunlight.

Size, 2¼ inches by 1¼ inches.

157—OIL PAINTING.

Landscape. On the Bolognese road.

Size, 3 inches by 2¾ inches.

158—OIL PAINTING.

Landscape. A sunny court at Settignano.

Size, 3½ inches by 3 inches.

159—OIL PAINTING.

Landscape. A country road near Florence.

Size, 4¾ inches by 1¾ inches.

160—OIL PAINTING.

Leaving the church after the baptism.

Size, 3¾ inches by 3 inches.

161—OIL PAINTING.

Dante and Beatrice in the gardens at San Miniato.

Size, 2 inches by $2\frac{1}{4}$ inches.

162—OIL PAINTING.

Landscape. A cloudy day.

Size, $2\frac{3}{4}$ inches by $2\frac{1}{4}$ inches.

163—PAINTING ON PANEL.

Adoration of the Magi. Seventeenth century.
Italian.

164—INDIAN MINIATURE.

Representing Shah Jehan holding a Durbar. Members of his family and tributary Princes are all portrayed with the utmost fidelity; even the small figures at great distances have their peculiar individuality. Note the elephant's eye in the remotest distance. In carved frame.

165—INDIAN MINIATURE.

Representing a state reception by an Indian Prince. Here again all the personages are portraits, including the musicians in the distance. Carved frame.

166—INDIAN MINIATURE.

Portrait of an Indian Prince. In carved frame.

167—BYZANTINE PAINTING.

Representing three standing figures of Patron-Saints. Carved frame.

168—OVAL PAINTING.

On copper. Representing St. Michel killing the dragon. Sixteenth century.

169—SMALL PAINTING.

Virgin and Child. School of Cimabue, with frame of the period. Was saved from a burning chapel.

170—OIL PAINTING.

Battle piece. School of Titian.

171—BYZANTINE ICON.

Madonna and Child. On gold ground.

172—BYZANTINE ICON.

Madonna and Child. On gold ground. Early specimen.

173—BYZANTINE ICON.

Holy Family. On gold ground.

174—BYZANTINE ICON.

Madonna and Child. On gold ground.

175—PANEL.

The Flagellation. School of Lippi.

176—ILLUMINATED PARCHMENT.

A leaf from an Antiphonarium of the sixteenth century. Enriched with the Nativity and other Biblical scenes, covering most of the page. In carved frame.

177—ENGRAVING.

The abduction of Amymone. Original by A. Dürer. With the letter P watermark. Narrow margin.

178—ENGRAVING.

Allegorical subject, female figure holding a mirror, and Death with hour-glass. Attributed by Bartsch to Michel-Angelo.

179—ENGRAVING.

Chiaroscuro woodcut, representing the Nativity.
By an unknown German master. Dated 1548.

180—ENGRAVING.

Woodcut on parchment, representing Christ on the cross between Mary and John. By an unknown German master. Sixteenth century.

181—ENGRAVING.

Famous woodcut. The portrait of Martin Luther.
By Lucas Cranach. Dated 1548.

182—ENGRAVING.

Chiaroscuro woodcut, representing Circe giving drink to the companions of Ulysses. By Andreas Andreani. 1540—1623.

183—ENGRAVING.

Chiaroscuro woodcut, in green and white. Subject, Narcissus. By A. Andreani.

184—ENGRAVING.

Chiaroscuro woodcut, in yellow, brown and white, representing the entombment. By A. Andreani. Dated 1565.

185—PROOF ENGRAVING.

Two-color print. The portrait of a gentleman, after Van Dyck. By Ploos van Amstel. The artist's autograph, a dedication, is on the back of the print.

Translation: "To my friend and fellow-citizen the Honorable Jonas Wesle, Burgomaster of the city of Amsterdam, etc., etc., this second proof, printed in two colors. Anthony van Dyk del., Ploos van Amstel F. 1766."

186—ENGRAVING.

Venus between Ceres and Bacchus. By H. Goltzius. This print belonged to Mariette, a great collector of the seventeenth century. His autograph is on the back.

187—ENGRAVING.

The Standard-bearer. By H. Goltzius. 1585.

188—ENGRAVING.

Original two-color print after Boucher, representing Venus disarmed by cupids. Engraved by Demarteau. 1773. In gold frame.

189—ENGRAVING.

Original two-color print after Boucher, representing a young girl and child by the fireside. By Demarteau.

190—ENGRAVING.

Original three-color print, after J. B. Huet, representing a pastoral scene. By Demarteau.

191—ENGRAVING.

Original two-color print after J. B. Huet. The Shepherd and his Flock. By Demarteau.

192—ENGRAVING.

Original two-color print after J. B. Huet. Young peasant girl with chickens and a dog. By Demarteau.

193—ENGRAVING.

Original two-color print after J. B. Huet, representing a shepherdess teaching her dog. By Demarteau.

194—ENGRAVING.

Original two-color print after J. B. Huet. Young shepherd boy and his pet sheep. By Demarteau.

195—ENGRAVING.

Original two-color print after J. B. Huet. Young girl with fowls and a dog. By Demarteau.

196—ENGRAVING.

Portrait of a young painter. By Count August von Seinsheim.

197—PAIR OF PRINTS.

Copper plate engravings printed in colors, representing Emperor Francis I. and Maria Theresa. By Göz. Very rare. In cream and gold frames.

198—THREE PIECES.

Framed autograph of a German nobleman, with illuminated inscription and coat-of-arms, dated 1602; and two Italian prints of the sixteenth century, illuminated, in carved frames.

199—ENGRAVING.

View of Heidelberg Castle. Hand colored. Dated 1620. By W. Hollar.

200—ENGRAVING.

View of Heidelberg. Hand colored. About 1625. By W. Hollar.

SECOND AFTERNOON'S SALE

TUESDAY, MARCH 10TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

201—ENGRAVING.

View of Liège. Hand colored. About 1625. By
Hollar.

202—ENGRAVING.

View of Lucerne. Hand colored. About 1625.
By W. Hollar.

203—OLD MAP.

Europe under the Roman Empire. Illuminated. In
carved frame. About 1580.

204—OLD MAP.

Holland. Illuminated. In carved frame.

205—OLD MAP.

Itinerary of St. Paul's travels. Illuminated. In
carved frame. Printed 1579.

206—OLD MAP.

Canaan and Life of Abraham. Illuminated. In
carved frame. Printed about 1580.

207—ENGRAVING.

The suburbs of Frankfurt a/M. With illuminated coat-of-arms of its notable families.

208—ENGRAVING.

View of Coburg. Illuminated. About 1625.

209—OLD MAP.

The World. 1587. Illuminated.

210—OLD MAP.

Europe. 1587. Illuminated.

211—OLD MAP.

America. 1587. Illuminated.

212—OLD MAP.

Africa. 1570. Illuminated.

213—OLD MAP.

Asia. 1587. Illuminated.

214—OLD MAP.

Pacific Ocean. 1589. Illuminated.

215—OLD MAP.

North Sea. 1587. Illuminated.

216—OLD MAP.

Iceland. 1585. Illuminated.

217—OLD MAP.

France. 1587. Illuminated.

218—OLD MAP.

British Isles. 1587. Illuminated.

219—OLD MAP.

England. 1573. Illuminated.

220—OLD MAP.

Scotland. 1572. Illuminated.

221—OLD MAP.

Ireland. 1572. Illuminated.

222—OLD MAP.

Spain. 1587. Illuminated.

223—OLD MAP.

Portugal. 1560. Illuminated.

224—OLD MAP.

Italy. 1582. Illuminated.

225—OLD MAP.

Germany. 1578. Illuminated.

226—OLD MAP.

Brandenburg. 1588. Illuminated.

227—OLD MAP.

Prussia. 1584. Illuminated.

228—OLD MAP.

Austria. 1584. Illuminated.

229—OLD MAP.

Hungaria. 1572. Illuminated.

230—OLD MAP.

Roumania. 1584. Illuminated.

231—OLD MAP.

Zeeland. 1584. Illuminated.

232—OLD MAP.

Greece. 1582. Illuminated.

233—OLD MAP.

Cyprus. 1573. Illuminated.

234—OLD MAP.

Ottoman Empire. 1584. Illuminated.

235—OLD MAP.

Holy Land. 1582. Illuminated.

236—OLD MAP.

Abyssinia. 1587. Illuminated.

237—OLD MAP.

Russia. 1562. Illuminated.

238—OLD MAP.

Tartary. 1587. Illuminated.

239—OLD MAP.

China. 1584. Illuminated.

240—OLD MAP.

India. 1582. Illuminated.

241—OLD MAP.

Açores. 1584. Illuminated.

242—OLD MAP.

Cuba. 1579. Illuminated.

243—OLD MAP.

Mexico. 1579. Illuminated.

243A—INDIAN MANUSCRIPT.

Ten thousand verses of the Mahabharata, the great epic poem of India, written in Pali on palm-leaves about the fifteenth century. Complete.

243B—SANSKRIT MANUSCRIPT.

Written on palm-leaves. Religious subject. Eighteenth century.

244—ALBANIAN JACKET.

Completely covered with silver embroidery on gray velvet.

245—TWO RUSSIAN HEADDRESSES.

Gold embroidered on red velvet; the other flattened out to form small table cover.

246—THREE EMBROIDERED HEADDRESSES.

Worn by Bavarian peasants in the last century. Silver and gold embroidery.

247—THREE EMBROIDERED HEADDRESSES.

Similar to preceding number.

248—THREE EMBROIDERED HEADDRESSES

Similar to No. 246.

249—THREE EMBROIDERED HEADDRESSES.

Similar to No. 246.

250—THREE EMBROIDERED HEADDRESSES.

Similar to No. 246.

251—THREE EMBROIDERED HEADDRESSES.

Similar to No. 246.

252—TWO EMBROIDERED HEADDRESSES.

Similar to No. 246.

253—CUSHION.

Embroidered tapestry. Renaissance scrolls on white ground.

254—CUSHION.

Made of embroidered girdles.

255—CUSHION.

Salmon and blue Scutari silk.

256—TWO CUSHIONS.

Indian embroidery.

257—THREE PIECES.

Russian embroideries in gold and silver thread.

258—SCARF.

Bosnian embroidery in old gold silk on linen.

259—TABLE COVER.

Venetian brocade; pink ground.

Size, 3 feet 10 inches by 3 feet 2 inches.

260—TABLE COVER.

Oriental embroidery in red tones.

261—TABLE COVER.

Old Venetian brocade in old gold on green.

Size, 3 feet 6 inches by 3 feet 4 inches.

262—TABLE COVER.

Venetian brocade. Silver on pale green.

Size, 4 feet 8 inches by 3 feet 2 inches.

263—TABLE COVER.

Bosnian embroidery. Sage-green centre.

Size, 3 feet 6 inches by 3 feet 6 inches.

264—SMALL TABLE COVER.

Oriental embroidery and Venetian lace.

265—SICILIAN EMBROIDERY.

With green silk border.

266—EMBROIDERED SCARF.

Oriental silk and gold thread embroidery on linen.

Size, 5 feet 10 inches by 2 feet 11 inches.

267—TABLE COVER.

Flowers and foliage on an ivory ground; silk brocade. Louis XV.

Size, 5 feet 6 inches by 3 feet 6 inches.

268—OLD SADDLE-BAG.

Red Bokhara, with deep fringe.

Size, 3 feet by 1 foot 6 inches.

269—OLD PRAYER RUG.

Appliqué embroidery on cloth. Conventional flowers on a yellow and olive ground.

Size, 4 feet 1 inch by 2 feet 6 inches.

270—SADDLE RUG.

Conventional ornaments and animals on a copper-colored ground. Persian.

Size, 3 feet 6 inches by 2 feet 10 inches.

271—SMALL RUG.

With Chinese rosettes on ground of wine color.
Samarkand.

Size, 4 feet by 3 feet 4 inches.

272—SMALL RUG.

With Chinese pattern in several tones of yellow.
Samarkand.

Size, 4 feet 1 inch by 2 feet 5 inches.

273—OLD PRAYER RUG.

Conventional flowers on a blue ground centre.
Border of geometric ornament. Very close nap.
With yellow silk fringe. Daghestan.

Size, 5 feet 3 inches by 2 feet 9 inches.

274—OLD PRAYER RUG.

Centre of small diaper pattern on smalt-blue ground.
Wide border of conventional flowers on white
ground. Unusual specimen. Yellow silk fringe.

275—OLD PRAYER RUG.

Geometric ornaments on rose and sage-green
ground. Daghestan.

Size, 4 feet 8 inches by 3 feet.

276—OLD PRAYER RUG.

Daghestan. Mellow coloring, with inscription.

Size, 4 feet 10 inches by 3 feet 2 inches.

277—RUG.

Old Persian palace rug. Dark blue centre, covered
closely with small conventional floral pattern.
Border has red ground, with eleven colors.

Size, 13 feet by 5 feet 9 inches.

278—INDIAN EMBROIDERY.

Conventional flowers on pale amber-colored satin.
Blue border.

Size, 7 feet 1 inch by 5 feet 5 inches.

279—CHINESE EMBROIDERY.

Part of mandarin's robe. In yellow silk on salmon ground.

280—TABLE COVER.

Old Gothic red silk brocade, with gold thread.

Size, 4 feet 8 inches by 3 feet 6 inches.

281—DRAPERY.

Persian silk brocade. In blue, silver and colors, with small floral pattern.

Size, 4 feet 2 inches by 4 feet 4 inches.

282—DRAPERY.

Salmon-colored silk brocade, with small diaper pattern in gold.

Size, 4 feet 8 inches by 6 feet.

283—LARGE DRAPERY.

Persian silk. Entirely covered with yellow embroidered scroll ornament.

Size, 5 feet by 7 feet.

284—TABLE COVER.

Persian silk. Embroidered with floral motives on a red ground.

Size, 2 feet by 3 feet 6 inches.

285—TABLE COVER.

Dark écru Louis XVI. silk brocade, with floral bands.

Size, 2 feet 4 inches by 3 feet 10 inches.

286—TABLE COVER.

Green silk lampas, with *écru* galloon. Renaissance.

Size, 2 feet 2 inches by 2 feet 6 inches.

287—CHASUBLE.

Old Genoese velvet; red on white, with gold galloon.

Size, 6 feet 8 inches by 2 feet 4 inches.

288—TWO MATS.

Italian Renaissance. Appliqué embroidery on red velvet.

289—TWO PIECES.

Semicircular, orange silk brocade, with floral and ribbon pattern in colors.

290—LAMBREQUIN.

Old gold appliqué on a red silk damask.

Size, 7 feet 3 inches by 1 foot 4 inches.

291—TABLE COVER.

Red silk, embroidered with delicate scroll designs in silver. Reverse, blue and silver. Spanish.

Size, 1 foot 6 inches by 2 feet 8 inches.

292—TABLE MAT.

Ivory silk brocade. Louis XVI.

293—TABLE MAT.

Red satin, embroidered with flowers and wreath. First Empire.

294—CUSHION.

Genoese velvet. Red on white.

295—TABLE COVER.

Oriental embroidery on linen, blue and gold on old rose.

Size, 2 feet by 3 feet 3 inches.

296—TABLE COVER.

Cream-white centre, with border of Chinese embroidery on blue silk.

Size, 2 feet 2 inches by 2 feet 9 inches.

297—TABLE COVER.

Chinese embroidery. Gold on red, with silk fringe.

Size, 3 feet 2 inches square.

298—LARGE DRAPERY.

Japanese silk brocade. Conventional gold pattern on cream-white ground.

Size, 6 feet 3 inches by 7 feet.

299—JAPANESE BROCADE.

Shot silk effect, in green and bronze.

Size, 6 feet 9 inches by 4 feet 4 inches.

300—EMBROIDERY.

On linen. Albanian.

301—SILVER MOUNTING.

For chatelaine bag. Hall marked. Dutch.

302—SILVER BELT-BUCKLE.

Set with small turquoise. Russian. With silver braid on leather belt.

303—THREE BELTS.

Two of gilded bronze, with chased and perforated ornaments. Russian. Seventeenth century. One of red velvet, with gilded bronze buckle. Louis XIV.

304—TWO PIECES.

Oriental buckle and fibula. Silver.

305—SILVER BELT-BUCKLE.

In two parts. With interlaced repoussé ornament.

306—SILVER BELT-BUCKLE.

In three sections. With raised medallions.

307—LARGE SILVER BUCKLE.

Worn in European Turkey and Albania. With concentric bands of repoussé ornament. In three sections.

308—LARGE SILVER JEWEL.

Worn on the breast. A filigree disk, with star-shaped ornament set with stones. Attached to it by two woven silver chains are two pendants, set with silver knobs and stones. From Morocco.

309—PART OF BRIDLE.

Red silk, with interwoven silver wire. Ends and middle ring of silver gilt. Moroccan.

310—SILK SWORD BELT.

Interwoven pattern of gold thread. Ends, of gilded silver, with enamel. From Morocco.

311—ALBANIAN KNIFE.

Scabbard entirely covered with repoussé silver. Damascened blade.

312—ALBANIAN KNIFE.

Scabbard entirely covered with repoussé silver. Slightly curved shape.

313—CURVED KNIFE.

Mounted in brass and silver. The front of scabbard enriched with a number of chased silver plaques of fine design. Suspended by red silk cord with tassels.

314—COSSACK KNIFE.

Silver mounts, inlaid with niello. Grooved blade.

315—COSSACK KNIFE.

Silver mounts and handle, inlaid with niello. Refined style of ornament. Thin blade.

316—COSSACK KNIFE.

Silver mounts, incised and inlaid with niello. Grooved blade.

317—LARGE COSSACK KNIFE.

Scabbard almost covered with silver ornament, with very beautiful niello scroll work. Damascus blade, with gold ornament and inscription.

318—COSSACK KNIFE.

Scabbard entirely covered with silver, deeply engraved and incrustated with niello of Byzantine design. The blade is engraved and much older than the mounting.

319—RUSSIAN KNIFE.

Mounted in silver with niello ornaments, set with turquoise. Scabbard mounted with openwork and chased silver, set with turquoise.

320—SILVER-MOUNTED PISTOL.

With niello decoration. Flint lock.

321—SMALL PISTOL.

Worn at the belt. Finely wrought mountings, with spirited heads and ornaments. Flint lock. German workmanship of the seventeenth century. Splendid preservation.

322—YATAGHAN.

Mounted in silver, with niello incrustations. Blade damascened, with silver ornaments and inscription.

323—YATAGHAN.

Silver mounted. Ivory handled. No scabbard.

324—YATAGHAN.

Ivory handled. Silver mounted Damascus blade, with inscription in gold from the Koran. Coral and turquoise on the hilt. Repoussé silver scabbard.

325—CEREMONIAL KNIFE.

Indian workmanship. Carried in the hand at state receptions. Vigorously chased with interlaced ornaments of interesting design of decided Byzantine feeling. The flexible ribbon chain secures the knife to the wrist.

326—CINGALESE KNIFE.

These knives were used by natives of the highest caste and are ornamented with most of the typical motives of the exquisite and little known Cingalese style of decoration. Among the most beautiful forms are those carved from rhinoceros horn at the hilt.

327—CINGALESE KNIFE.

Similar to preceding number.

328—SMALL KANDJAR.

Ivory handle, Damascened blade, repoussé silver scabbard.

329—PERSIAN KANDJAR.

Fossil ivory handle, finely modelled Damascus blade. Scabbard covered with old Venetian brocade and mounted in silver repoussé, with grotesque heads and ornament.

330—CAMBODIAN SWORD.

Of iron and brass, enriched with silver wire and repoussé ornament, set with large pieces of coral. The blade of welded steel.

331—SWORD.

A straight, flat blade, in an open scabbard of wood, mounted in silver delicately inlaid with filigree ornament of exquisite design, enriched with Persian turquoise. Suspended by a flat woven braid.

332—PERSIAN SCISSORS.

Damascened in gold. Gilded bronze handles forming inscription.

333—PAIR OF STIRRUPS.

Wrought and perforated iron, with medallions containing small animals and scroll work. Silver knobs at corners. An unusual type. Portuguese workmanship of the seventeenth century.

334—EGYPTIAN FIGURINE.

Mottled green enamel, mounted as a seal on base of gilded silver.

335—EGYPTIAN FIGURINE.

Similar to preceding number.

336—EGYPTIAN FIGURINE.

Similar to No. 334. Smaller.

337—TWO GLASS COVERS.

Round, with brilliant gold, green, blue and red iridescence. On ivory stands.

338—SMALL GLASS JUG.

Yellow threads on dark blue. The missing top replaced with gold. On gilded silver stand.

339—SMALL GLASS BOTTLE.

Amphora shape, with two handles. Has straight and zigzag bands of light blue and yellow inlaid in red-brown. On gilded silver stand.

340—SMALL GLASS BOTTLE.

Amphora shape, two handled, with threads of yellow glass on a dark-blue ground, covered with silver iridescence. On gilded silver stand.

341—BOTTLE.

Flaring at the top, with a favrile surface of purple on a white ground. Repaired with gold. On gilded silver stand.

342—BOTTLE.

Flaring at the top, with a favrile decoration in white, light blue and yellow, on a dark-blue ground. On gilded silver stand.

343—SMALL BOTTLE.

Roman, blown glass. Decorated with lions' heads, rosettes and wreaths in relief. On ivory stand.

344—FRAGMENT OF ROMAN GLASS.

Part of a moulded frieze of blue glass, with tragic mask and palmetto. On ivory stand.

345—TANAGRA STATUETTE.

Torso. On ebony stand.

346—TANAGRA STATUETTE.

Figure of Hebe holding a bowl.

347—TANAGRA STATUETTE.

Draped female figure. With case.

348—TANAGRA BUST.

Head of Pallas. Mounted on a wood panel, with inserted pieces of old Indian lacquer work.

349—SEAL.

Gold mounted, with portrait of the owner on red carnelian. On a thumb ring of heavy gold wire. About 100 B.C. Roman. Fine gold.

350—SEAL RING.

Heavy gold setting with red sardonyx intaglio. Subject, head of *Œdipus*. About 100 B.C. Roman. Fine gold.

351—RING.

Heavy gold setting, with deep-red garnet intaglio, representing a sacred bull. Roman. Fine gold.

352—RING.

Heavy ribbon design on body. Set with pale-blue sapphire. Fine gold. Roman.

353—SEAL RING.

Heavy gold setting, with red sardonyx intaglio.
Subject, abduction of Amymone. 200 B.C. Roman.
Fine gold.

354—FRAGMENT OF ROMAN CAMEO-GLASS.

Represents the upper half of two enlacing figures of a Roman youth walking with a Bacchante in a triumphal procession. Only three complete pieces of similar workmanship are known to exist, the Portland vase being one of them. Of fragments there are about a dozen; the present one is the only one having a green body under the cream-colored upper stratum. The plate of which this is a fragment measured about 10 inches in diameter, and was probably broken before the work was completed. Set in pure gold rim of more recent date.

355—TWO SILVER COINS.

Bœotia. 395-387 B.C. Stater, with shield and infant Hercules. Triobolus, with shield and amphora.

356—SILVER COIN.

Tetradrachme of Macedonia. Alexander the Great. 336-323 B.C. Reverse, Jupiter on a throne. Rare mint-mark.

357—SILVER COIN.

Tetradrachme. Similar to preceding number, with different mint-mark.

358—SILVER COIN.

Tetradrachme of Macedonia. Phillip II. 359-336 B.C. Head of Jupiter. Reverse, youth on horse-back.

359—SILVER COIN.

Tetradrachme of Thessalia. Demetrias. 302-286
B.C. Reverse, Jupiter on throne.

360—SILVER AMPHORA.

Two handled, with flaring top. At the shoulder and base repoussé ornament. Around the body a frieze engraved with two groups of nymphs seated, one on a sea-horse, the other on a dolphin, bringing Achilles' armor. Greek workmanship of about 400 B.C. In excellent preservation, on ivory stand.

361—ROCCA LAMP.

Turquoise glaze. Iridescent.

362—ROCCA LAMP.

Turquoise glaze. Iridescent.

363—ROCCA BOWL.

Fine deep-blue, with ornamentation and iridescence.

364—ROCCA BOWL.

An unusually fine specimen, evenly covered with iridescence. From the private collection of the late S. Bing.

365—OLD ARABIC PLAQUE.

An exquisite shade of sage green, with floral decoration of cream white and gray.

THIRD AFTERNOON'S SALE

WEDNESDAY, MARCH 11TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

366—SMALL VASE.

Satsuma. Decorated in gold and blue.

367—TWO PIECES.

Raku box; shape of plum blossom, with cover. Rectangular box; with mishima decoration of a horse and small figure. Hayashi collection.

368—SAKE BOTTLE.

Dark-brown stoneware, with spout and handle. Repaired with gold. Karatsu.

369—JAR.

Ivory glaze. Rough blistered effect. Old Ageo.

370—TWO TEA BOWLS.

One, a thick white glaze, decorated with the head and claws of a cat. The other, a greenish white glaze, with design of flowers.

371—TWO TEA BOWLS.

Dark-brown and gold glaze. Raku. One, yellow, with green spots.

372—TWO TEA BOWLS.

Dark-blue glaze, with slender neck. One, dark-green splashes on a brown glaze. Banko.

373—TWO BOWLS.

One, heavy dark-green glaze over a body of light-yellow clay. The other, has a light-greenish glaze over a light-brown.

374—TWO BOWLS.

One has a rich brown glaze over light-brown clay. Ofuke. The other is spherical in shape, glazed a dark red-brown.

375—TWO BOWLS.

One has a thin brown glaze on a grayish clay. By Ninsei. The other is glazed with two shades of brown. Takatori. Hayashi collection.

376—SMALL JAR.

Decorated with a design in gold, silver, red, blue and black. Satsuma. Signed Ninsei.

377—SMALL JAR.

A dragon and waves in gold and silver on a red ground. Kioto. The cover, of black lacquer, decorated with crest and bamboo in gold.

378—SMALL JAR.

White and gold chrysanthemums on a silver ground. Kioto.

379—OBLONG DISH.

White glaze, decorated with maple branches in red. Shino.

380—DISH.

Dark ivory crackle, with circles of blue. Hagi.

381—VASE.

Oviform, with dark lustrous glaze. Shigaraki.

382—BOTTLE.

Ivory glaze, speckled with black.

383—LARGE BOWL.

Sage-green crackle, with border of small circles.
Korean.

384—TEA BOWL.

Ivory crackle, shaded to pink. With gold lacquer
repair. Korean.

385—TEA BOWL.

Dark ivory crackle. Old Satsuma.

386—TEA BOWL.

Yellow, with transparent opalescent glaze. Fine
crackle. Kiseto.

387—TEA BOWL.

Cylindrical shape, with yellow crackle. Kiseto.

388—TEA BOWL.

Large yellow bowl, with green and amber spots.
Kiseto.

389—TEA BOWL.

Yellow and brown glaze on gray clay.

390—TEA BOWL.

Ornamented with a double row of leaves. Yellow splashes on ivory clay.

391—TEA BOWL.

Mishima. Cream-white rosettes and lines on dark gray.

392—TEA BOWL.

Camellia and leaves in white, green and gold on ivory clay. Awata.

393—TEA BOWL.

Ivory crackle, with decoration of bamboo, plum blossoms and pine branches in blue, green, red and gold.

394—TEA BOWL.

Black glaze, with reserve of plum blossoms on ivory clay.

395—TWO BOWLS.

One, salmon-colored glaze, with ivory spots. Korean. The other is of a grayish-green clay, speckled with yellow.

396—TEA BOWL.

Dark-brown glaze over light-brown clay.

397—TEA BOWL.

An authentic bowl by Temmoku, with typical "rabbit's fur" iridescence. Twelfth century.

398—TWO TEA BOWLS.

Old Hagi, blue and dark ivory. Old Gohon, gray glaze.

399—TWO BOWLS.

A celadon glaze, with mishima crests on a dark-brown clay. Karatsu. The other, a large bowl, decorated with elephants, clouds and conventional peonies on a yellow ground. Chinese.

400—TEA BOWL.

Temmoku style. Rich dark tone, with iridescence.

401—TEA BOWL.

Old Kiseto. Fine crackle.

402—TEA BOWL.

Old Hagi. Of a dark rich ivory color. Gold lacquer repair.

403—SAKE BOTTLE.

Gray glaze, with green splashes.

404—SMALL VASE.

Gourd shaped; light green-gray glaze.

405—SMALL VASE.

Gourd shaped, with dark-olive glaze. Bizen.

406—JARDINIERE.

Speckled-gray glaze on dark-brown clay. Karatsu.

407—VASE.

Gray crackle, with silver rim. Hagi.

408—INCENSE BURNER.

Black line decoration on a light-yellow ground. By Kenzan.

409—SMALL JAR.

Grayish-white crackle, with wood cover. Korean.

410—KOREAN JAR.

Wide opening; gray glaze with fine old stain. Silver rim.

411—JAR.

Old Korean. With wide opening, gray stoneware, with green glaze. Before the twelfth century.

412—SMALL VASE.

Cream white. Korean.

413—PLATE.

White and gold centre, with fish jumping out of the water. Border, silver on red.

414—SATSUMA BOX.

Spherical, with conventional flowers and foliage in gold and colors.

415—SATSUMA JAR.

Decorated with lion and peonies. Wood cover.

416—SATSUMA INCENSE BURNER.

Ivory-white crackle, with silver top.

417—SATSUMA TEAPOT.

Undecorated. Old ivory glaze.

418—SATSUMA PLATE.

With raised wave lines and conventional flowers and leaves of chrysanthemums.

419—SATSUMA PLATE.

Similar to preceding number.

420—SATSUMA PLATE.

Similar to preceding number.

421—SATSUMA PLATE.

Similar to preceding number.

422—SMALL SATSUMA TEAPOT.

Decoration of cherry blossoms and scalloped border in gold and colors. Repaired with gold.

423—SATSUMA DISH.

Rectangular, with wild flowers and conventional ornament in gold and colors.

424—SMALL CUP.

Cream-white paste, with raised design of hōwō birds. Gold edge. By Yeraku.

425—PLATE.

Turquoise blue; shape of lotus leaf. Unusual specimen.

426—VASE.

Flat-shaped, apple-green glaze, decorated with two panels, containing bamboo stalks and pine branches. Chinese.

427—HAWTHORN JAR.

Blossoms outlined in blue on black ground. Wood stand and cover.

428—SMALL GINGER JAR.

Decorated with children at play, in red, turquoise and green. Chinese.

429—SMALL MING VASE.

Graceful shape, fine warm crackle. With stand.

430—VASE.

Greenish ivory crackled glaze. Oviform, with carved stand. Ming.

431—PUZZLE CUP.

Shape of part of apricot, with the figure of an old, bearded philosopher in the centre. When more than three-quarters full, the liquid will run out at the bottom until the cup is quite empty.

432—OLD CHINESE JAR.

Incised scroll ornament under green glaze. With four small handles.

433—MING BOTTLE.

Shape of fruit. Crackled glaze clair-de-lune.

434—MING VASE.

Oviform, with ivory-white glaze.

435—BLUE AND WHITE JAR.

With figures of ladies and children. Carved teak-wood cover. K'ang-hsi.

436—CHINESE INCENSE BURNER.

Emerald-green glaze, over openwork white clay.

437—VASE.

Cylinder shape; pale gold glaze.

438—SMALL JAR.

Dark-olive color; teakwood stand.

439—VASE.

Deep turquoise, with carved stand.

440—SMALL BOWL.

With translucent grain-of-rice pattern, decorated with underglaze blue Chinese character and five bats. Turquoise blue glaze covers all the white ground. With stand. Seal mark.

441—BOTTLE.

Sang-de-bœuf color, with carved stand.

442—BOTTLE.

Deep yellow, with brown splashes.

443—VASE.

Olive-green color, with teakwood stand.

444—BOTTLE.

Russet-olive color.

445—TWO SAUCERS.

Imperial yellow.

446—TWO SAUCERS.

Imperial yellow. Smaller than preceding number.

447—SMALL VASE.

Turquoise blue, with carved stand.

448—TWO SMALL PLATES.

One, cucumber green; the other, peach-blow crackle.

449—SMALL DISH.

Blue celadon crackle on the outside; turquoise blue inside, with faint decoration of fan and clouds under the glaze. With carved teakwood stand.

450—SMALL CUP.

White porcelain. With outer shell of modelled and perforated fish and shell decoration. With ivory cover.

451—PLATE.

Apple-green color. Fine crackle.

452—PLATE.

Two shades of blue.

453—TWO DEEP PLATES.

White porcelain. With openwork bases, decorated with a band of persimmon and leaves in translucent enamel glaze.

454—TWO SMALL DISHES.

Irregular shape. Turquoise-blue color.

455—BOTTLE.

Turquoise, with carved stand.

456—CUP.

Sang-de-bœuf, carved stand.

457—TWO SMALL CUPS.

Blue and white porcelain, decorated with flowers and fruit.

458—SMALL VASE.

Mustard yellow. On teakwood stand.

459—SMALL CUP.

Blue and white porcelain, decorated with conventional flowers.

460—SMALL VASE.

Gold glaze. On teakwood stand.

461—VASE.

Four-sided, white porcelain, with character and bats in shallow relief.

462—SMALL VASE.

Mustard-yellow. On teakwood stand.

463—SMALL JAR.

Dark olive.

464—TWO SMALL CUPS.

Pure white porcelain; decorated on the inside with thread-like lines representing buds and flowers.

465—SNUFF-BOTTLE.

Apple green, with red crystal stopper and silver spoon.

466—SMALL PLATE.

Porcelain. Decorated with conventional flowers and foliage, in color on a black ground.

467—SMALL PLATE.

Porcelain. Decorated with translucent enamel glazes, in rose, green, blue and white on yellow and rose ground.

468—SMALL PLATE.

Decorated with character and bats in gold and red.
Outside border of exquisite coloring of bats and waves.

469—CREAM-WHITE BOWL.

Lions' heads at sides.

470—SNUFF-BOTTLE.

Deep apple green, flat-shape, with jewelled silver stopper.

471—SMALL VASE.

Coral red. On teakwood stand.

472—SNUFF-BOTTLE.

Sang-de-bœuf.

473—PLATE.

Sage green. On finely carved stand.

474—SMALL VASE.

Robins'-egg blue. Carved stand.

475—DEEP DISH.

White porcelain. Decorated with four-clawed dragons, in peach-blow color. Bats and waves on the outside.

476—SNUFF-BOTTLE.

Yellow olive. Teakwood stand.

477—CUP.

Fawn color, with fine crackle.

478—BRUSH-STAND.

Celadon, with raised decoration of dragons and clouds.

479—BOWL.

Heavy celadon, with gradual change of color from green on the inside to a yellow olive on the outside. Incised decoration under the glaze. Korean.

480—BRUSH-REST.

White porcelain, with perforated designs of butterflies and peonies.

481—SMALL JARDINIERE.

Brown clay. Representing a section of the trunk of a plum tree, with inscription.

482—TWO SHALLOW CUPS.

One of green, and the other of brown celadon.

483—PLATE.

Celadon, with concentric rows of lotus petals.

484—SMALL PLATE.

Thinnest egg-shell porcelain, with decoration of roof tile and fern shoots in enamel color.

485—DISH.

Porcelain celadon. Shape of persimmon.

486—SMALL BOX.

Leaf-shaped, covered with a deep-green glaze. With carved teakwood stand.

487—TWO SMALL PLATES.

Hexagonal. Hawthorn blossoms on emerald-green ground. Chinese.

488—CHINESE PAINTING.

A thin marble slab, with a family scene painted in rich harmonious colors. On the back, mountains in several shades of blue.

489—SMALL GROUP.

Pale amber cornelian, carved to represent a Chinese sage, with fungus and a monkey.

490—AMETHYST PENDANT.

Chinese. Carved cluster of peach, fungus, foliage and bat. With silk cord and embroidered charm.

491—SMALL BOX.

Ivory. Decorated with chrysanthemums and pine-needles. Hideyoshi crest in gold on cover. On a tray on the inside are two smaller boxes.

492—RECTANGULAR BOX.

Ivory. Decorated with chrysanthemums and other flowers in gold and red lacquer.

493—JADE PLAQUE.

Carved with plum blossoms and inscription. Set in frame of gilded bronze. The back richly ornamented. Chinese.

494—SMALL JADE BOTTLE.

Sage green, carved with dragon and lions' heads.

495—TWO PIECES.

Red cornelian lotus leaf and blossom; and smaller, lotus leaf of dark-green jade.

496—IVORY STATUETTE.

Chinese boy kneeling. Traces of polychromatic decoration. Teakwood stand, inlaid with silver ornament.

497—AGATE CUP.

Oval shape. Of deep-red agate.

498—CARVED AGATE.

Group of fungi. On wood base.

499—SMALL KNIFE.

Silver handle. Used for shaving the eyebrows.

500—KODZUKA.

Silver and shakudo. Imitating a sword handle.

501—KODZUKA.

Shakudo, with gold and silver incrustation. Design of water, a woodpecker, etc.

502—KODZUKA.

Shakudo, with incrustation of gold and silver. Dewdrops on wild flowers in moonlight.

503—KODZUKA.

Silver, with plum blossoms incrustated in gold and shakudo.

504—KODZUKA.

Silver. Cock, hen and chick in yellow and green gold.

505—KODZUKA.

Gilded bronze, with silver cloisonné design of graceful ornament.

506—KODZUKA.

Iron. A pruning knife, with bronze handle, and blossoms in enamel on gold ground. By Hirata.

507—KODZUKA.

Shakudo, with incrustations of gold and silver, representing Yoshitsune offering his bow to the genii of the Ocean. By Goto Teiyau.

508—KODZUKA.

Shakudo, with pouch and inro in gold, red bronze, coral and malachite. By Yoshiteru.

509—KODZUKA.

Gray bronze, incrustated with gold, with figure of Gama and frog in low relief. By Jo-i.

510—KODZUKA.

Iron, with figure of a lady in rich brocades in gold, silver and shakudo. By Nagatsune.

511—KODZUKA.

Silver, with two flying cranes in high relief. By Hidekuni.

512—KODZUKA.

On the front a brook running through sand and field flowers. Copper, gold and silver. On back, rice stalks in moonlight. Shakudo and gold. By Fujiwara Masario.

513—KODZUKA.

Shibuichi. Inlaid with flowers of chrysanthemums in gold and silver. By Goto Kobun.

514—KODZUKA.

Shakudo, with figure of Senin with broom. Inlaid with gold. By Cho-usai Motochika.

515—KODZUKA.

Front of gold, silver and shakudo. Representing the moon, waves and pine tops. By Goto Denjo.

516—KODZUKA.

Front, of shibuichi, with figures of two Samurai and a monkey, in gold, silver and shakudo. By Hosono Sozayemon. The back, a narrow bridge near rocky shore. By Masamori.

517—KODZUKA.

Dark-blue shakudo, with Mount Fuji in silver. By Kanasugi Tomotsune.

518—KODZUKA.

Shakudo, with Buddhistic pearls of colored enamels of wonderful quality. By Hirata Motonari, and a silver fox, by Hirata Harumoto. Back, of silver, rain effect.

519—KODZUKA.

Silver, with insects of shakudo and gold. By Ichiosai Yoshiyuki.

520—KODZUKA.

Yellow bronze. Pine tree and needles in winter by moonlight. Incrustations of gold and silver. By Adsizumi.

521—KODZUKA.

Silver, with grasshopper. By Kongosai Getsuzan.

522—KODZUKA.

Silver, with gold incrustation of millet-stalks. By Itsusai Tome.

523—THREE SWORD-GUARDS.

One of iron, with landscape in low relief; one formed by two monkeys, and one representing a horse.

524—THREE SWORD-GUARDS.

Iron, with gold and silver incrustations of the Hideyoshi crest. One with stalks and flowers of iris, one of shakudo, encircled by wreath of gold leaves.

525—THREE SWORD-GUARDS.

Chased and perforated iron, formed by conventionalized foliage and fruit.

526—THREE SWORD-GUARDS.

Wrought and perforated iron. One formed by a large radish and two rats; one having two vases and inscription, and one with conventionalized foliage.

527—TWO SWORD-GUARDS.

Iron, with incrustation of yellow bronze, representing peonies. The other formed by a leaf in a circle. Both outlined with brass. Yoshiro incrustation.

528—TWO SWORD-GUARDS.

Iron. Damascened with gold, representing a hōwō bird. The other, conventional chrysanthemums in wrought iron.

529—TWO SWORD-GUARDS.

Both of iron, with incrustations of conventional ornaments, in gold, silver and yellow bronze.

530—TWO SWORD-GUARDS.

Iron. Damascened in gold, silver and red bronze. Openwork design of herd of wild horses. The other, a Namban style guard, with fan-shaped panel and two Dutch figures.

531—TWO SWORD-GUARDS.

One of iron, damascened in silver and yellow bronze, with a geometric pattern. The other, entirely covered with a diaper of small pine branches, in gold damascened on iron.

532—TWO SWORD-GUARDS.

One, of wrought iron, formed by a coiled dragon. The other, of iron damascened in gold, formed by a dragon holding sacred ball.

533—TWO SWORD-GUARDS.

One, of wrought iron, with relief-chasing of dragons, clouds and water. The other, of raised silver damascening in scroll work, on a body of shakudo.

534—TWO SWORD-GUARDS.

Iron, incrustated with silver and gold. One, with conventional rendering of clouds and water. The other, with leaves of pawlonia.

535—TWO SWORD-GUARDS.

One, of iron, chased and perforated; dragons and scrolls, Namban style. The other, of iron, chased and perforated; monkeys and their young, forming a pyramid.

536—TWO SWORD-GUARDS.

Iron, chased, damascened in gold and perforated. Subject, dragons and scroll ornaments. Namban style.

537—TWO SWORD-GUARDS.

Iron, chased and perforated, with dragons and scroll work. Namban style.

538—SWORD-GUARD.

Shibuichi, with wave-crests and drops of water in gold and silver. By Omori Yeisho.

539—SWORD-GUARD.

Small size. Iron, with incrustation of a parrot and flowering branch in gold and shakudo.

540—SWORD-GUARD.

Shibuichi, with incrustation of a dragon and jewel in gold and silver.

541—SWORD-GUARD.

Iron, with incrustation of gold, silver and copper, representing a stork flying over a small stream.

542—SWORD-GUARD.

Iron. Openwork design of iris.

543—SWORD-GUARD.

Iron. Perforated and damascened in silver, with design of a chain formed by round and square links. Sixteenth century.

544—SWORD-GUARD.

Four-lobed, of iron, with incrustated medallions of dragons in silver. By Imachika.

545—SWORD-GUARD.

Iron. A persimmon delicately modelled in low relief, surrounded by a circle.

546—SWORD-GUARD.

Iron, with pine branch in high relief and rising-moon in silver inlay.

547—SWORD-GUARD.

Iron. Openwork design of pine-cone, acorns and various leaves. Gold damascened.

548—SWORD-GUARD.

Iron, with yellow bronze dragons encircling the edge. Fuchimi incrustation.

549—SWORD-GUARD.

Iron, with yellow-bronze dragon in high relief. Fushimi incrustation.

550—SWORD-GUARD.

Iron. Incrusted with a silver dragon-fly.

551—SWORD-GUARD.

Iron. Damascened with a gold dragon on one side. On the other, religious emblems in gold on a silver ground.

552—SWORD-GUARD.

Iron, with silver and gold incrustation. Decorated with an eagle on pine branch, modelled in high relief.

553—SWORD-GUARD.

Iron, with incrustations of green mother-of-pearl, representing a dragon-fly and two bees.

554—SWORD-GUARD.

Heavy iron. Minutely damascened in several shades of gold, representing a Chinese landscape, with water, ships, rocks, trees, houses and figures. The edge inlaid with heraldic emblems in gold and silver.

555—SWORD-GUARD.

Iron, with raised gold inscription.

556—SWORD-GUARD.

Iron. Damascened in gold, representing Fuji, clouds and dragon. By Konsai Bikio.

557—SWORD-GUARD.

Iron, with tempered inscription. By Kunitama Sadaoki.

558—SWORD-GUARD.

Iron. Conventional design. By Omi Tashimao.

559—SWORD-GUARD.

Iron. Openwork design of plum blossoms. Gold damascened. By Tsunemasa.

560—SWORD-GUARD.

Iron. Openwork design, representing two Chinese sages and ox under pine tree. Gold damascened. By Tomogaki.

561—SWORD-GUARD.

Sentoku. Damascened with gold, representing a small temple bell. By Yassutaka.

562—SWORD-GUARD.

Iron. Openwork design of pine cones and plum blossoms. Gold damascened. By Masamitsu of Bushu.

563—SWORD-GUARD.

Iron. Openwork design of narcissus and plum blossoms, damascened in gold. By Kawaji.

564—SWORD-GUARD.

Iron. Delicately modelled wave-crests, with drops of water in gold and silver. By Masayoshi of Bushu.

565—SWORD-GUARD.

Iron. Openwork design of flowers and foliage. By Masakate of Bushu.

566—SWORD-GUARD.

Iron. Openwork design of plum blossoms and waves. By Kogetsusai.

567—SWORD-GUARD.

Iron. Damascened in gold. Kiri plant and scroll. By Kinai of Echisen.

568—SWORD-GUARD.

Iron. Openwork design of kiri flowers and leaves. By Katsuyoshi Shoami.

569—SWORD-GUARD.

Iron. Openwork design of pine needles. Gold damascened. By Katsuyoshi Shoami.

570—SWORD-GUARD.

Iron. Openwork design of chrysanthemum leaves and flowers. By Kinai of Echizen.

571—SWORD-GUARD.

Iron. Openwork design of wild orchid. By Kinai of Echizen.

572—SWORD-GUARD.

Very large size. Iron. Damascened with gold and silver. Subject, Choki and devils. By the First Soden, a Buddhist priest. Seventeenth century.

573—SWORD-GUARD.

Iron. Openwork design of Chinese sages in bamboo grove. Damascened in gold. By the First Soden.

FOURTH AFTERNOON'S SALE

THURSDAY, MARCH 12TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

574—THREE PIECES.

Iron sword-end with silver insect, temple bell with microscopic locust and lion Fo.

575—SWORD-END.

Relief decoration of flowers, foliage, etc., in silver, gold and shakudo on iron ground. By Itosi Mitsumasa.

576—SWORD-END.

Chased silver ceremonial tassel.

577—BOW-HOLDER.

Gilded silver with chased hōwō birds.

578—CRYSTAL BALL.

On chased and gilded bronze stand.

579—TWO NETSUKES.

Wood carvings. Lion Fo playing with ball, and crouching figure of a Chinese.

580—INRO.

Four compartments. Morning-glories in lead, mother-of-pearl and gold lacquer; netsuke, a woman washing.

581—NETSUKE.

No-mask in ivory. By Ran-sen.

582—NETSUKE.

Mask of Hania, in silver, gold and shakudo. Of extraordinary skill in relief chasing. By Se-zui.

583—NETSUKE.

Button shape of perforated and damascened iron with ornaments of the style of Namban.

584—NETSUKE.

Ivory, damascened and perforated iron, representing a temple bell.

585—NETSUKE.

Ivory button, with plate of cloisonné enamel, ornament on sage-green ground.

586—NETSUKE.

Iron button entirely covered by diaper patterns of inlaid yellow bronze.

587—NETSUKE.

Hartshorn button, with damascened and perforated plaque of dragon on trellis.

588—NETSUKE.

Flat ivory button, with damascened head of dragon.

589—NETSUKE.

Silver button, chased to represent a bird among cherry blossoms.

590—NETSUKE.

Ivory button. Shibuichi plate with gold and silver incrustation of waves, the sun and birds.

591—NETSUKE.

Ivory; button-shaped, with perforated carving of six mon on back. Front plate of shakudo and gold with Hideyoshi crest and thunder drums.

592—NETSUKE.

Button shape. Red bronze and shakudo basket work.

593—NETSUKE.

Button shape; silver and shakudo basket work.

594—NETSUKE.

Ivory button, carved to represent a dragon among clouds.

595—NETSUKE.

Flat button of cloisonné enamel in colors on turquoise-blue ground.

596—NETSUKE.

Ivory mask and bells. By Haku-unsai.

597—NETSUKE.

Wood. Crouching figure of a monkey eating berries. By Tomo cazu.

598—NETSUKE.

Dark wood, representing a peach with foliage, opening with hinge disclosing a carved stone of ivory. Subject: a Chinese princess with attendants in a garden.

599—NETSUKE.

Dark wood. Actor with No mask holding bowl. By Masayuki.

600—NETSUKE.

Mask of Okame by Shu getsu.

601—NETSUKE.

Rich brown wood. The Senin Gama and his frog. Wonderful expression.

602—NETSUKE.

Dark wood. Choki, the devil-chaser, sharpening his sword on a stone. By Masa Kazu.

603—NETSUKE.

Amber-colored wood. Crouching figure of a gentleman telling a funny story. The face, evidently a portrait, is wonderfully life-like, the slightest motion causes the pivoted head to give quick jerks, thereby adding to the illusion. By Masa nao.

604—SWORD-RING AND END.

Yellow bronze, with raised poppies in gold and shakudo. By Yassutchika.

605—SWORD-RING AND END.

Iron incrustured with gold, silver, shakudo and red bronze. Temple bell, dragon, Daikoku and Oni. By Utsi and Naokuni.

606—SWORD-RING AND END.

Shibuichi, silver and shakudo. Carp ascending a stream. By Yeishu.

607—POUCH CLASP.

Round. Silver repoussé, subject dragon among clouds.

608—POUCH CLASP.

Silver, gold and shakudo, representing a warrior in full armor, attacked by a tiger.

609—POUCH CLASP.

Silver, gold and shakudo. Crane and its young in a nest among the pines. Beautiful clean-cut chas-ing in high relief.

610—POUCH CLASP.

Silver and gold. Representing Juro seated on a swimming turtle of longevity.

611—POUCH CLASP.

Silver, gold and red bronze, representing Choki on a lion brandishing a sword. Wonderful detail.

612—POUCH CLASP.

Silver, gold and shakudo. Yebisu and children.

613—POUCH ORNAMENT.

Silver and shakudo. Powerfully chased in high relief, representing a hero crossing a ford. By Kiku Kawa.

614—POUCH CLASP.

Gold and shakudo, representing a Koban of Hide-yoshi. By Yoshiyuki.

615—NETSUKE.

Ivory button with chased and perforated top plate of silver and gold, representing peonies and foliage. By Hoghen Min rio.

616—NETSUKE.

Dark amber-colored hartshorn, with front plate of shibuichi. On it a crouching boy with a fan is incised and inlaid with gold, silver and shakudo. By Ta Kao.

617—NETSUKE.

Ivory button entirely covered with flowers and leaves of the chrysanthemum. On the front a repoussé silver mon. By Sho un sai.

618—NETSUKE.

A group of three young fruits of the egg-plant, two of which have openings at the side, through the larger one of one and one-quarter inches in length. The inside of the fruit is carved to represent a landscape on Lake Omi, with Mount Fuji in the distance, sails on the lake, several mountain ranges, forests, small houses, and in the foreground a man rowing a boat. Through the other opening of only one-eighth of an inch, a falcon, seated on a frame, may be seen detached from the surrounding matter. The *tour de force* appears in its full magnitude when it is realized that all of it was carved with curved microscopic tools through the very restricted openings. By Kan sai.

619—NETSUKE.

Shibuichi button, front plate finely modelled in iron, silver and gold, representing a dragon's head and claws.

620—NETSUKES.

Ivory button, with silver plaque. Subject: three crows on a branch, inlaid in shakudo. After Korin.

621—NETSUKES.

Ivory button, with shibuichi plate incrustated with gold. Subject: old woman and traveller.

622—NETSUKES.

Ivory button, with front plate of shibuichi, inlaid with gold and silver, representing a Sennin with a mouse and small boy. By Hideusi.

623—INRO.

Outer case of shibuichi, with incised design after Itcho and So min. Inner case of black lacquer enriched with a blossom and leaf of volubilis in gold lacquer and green mother-of-pearl. Inscription in solid gold, "one month, a thousand years." By Suyenaga. Netsuke of wood, inlaid with bird on magnolia branch in mother-of-pearl, tortoise-shell, coral and malachite. By Yeizan.

624—INRO.

Gold lacquer. Four compartments; topographical view of Lake Omi with names of localities. With netsuke representing a dragon made of part of the ivory-like bill of the Bill-bird. By Koriuisai.

625—LACQUER TUBE.

Part of a flute. Decorated with a dragon in various colored gold lacquers. School of Ritsuo.

626—TWO PIECES.

Parts of silver netsuke in repoussé silver. Lion Fo and peonies.

627—NETSUKE.

Ivory carving. Philosopher and ox.

628—INRO.

Outer case of gold lacquer bamboo decoration on black ground. On inner case a cock and a hen, gold on powdered black ground. By Furumitsu Tei ge. With gold lacquer netsuke representing a mask.

629—INRO.

Gold lacquer. Four compartments. Subject: horses under pine trees. An exquisite piece. By Bunriosai. With ivory netsuke of philosopher and ox.

630—INRO.

Gold lacquer, incrustated with figures of poets in amber, tortoise-shell and ivory. Four compartments. A very old piece. With old netsuke representing a mask.

631—LACQUER TRAY.

Decorated with pheasants near the water's edge. Centre of gold lacquer, border of conventional chrysanthemums on black ground. Excellent eighteenth-century piece.

632—LACQUER TRAY.

Narrow rectangular shape, decorated with wild flowers and butterflies in gold on deep gold powdered ground.

633—RECTANGULAR TRAY.

Rounded corners; decorated with a brook and wild flowers in several shades of gold on black ground. Fine quality. Eighteenth century.

634—LACQUER TRAY.

Square, with rounded corners. Decorated in gold lacquer, with a traveller on horseback arriving at a waterfall, watching the flight of geese.

635—SMALL TRAY.

Rectangular etched bronze plate, set in lacquered frame. The bronze is incrustated with various metals, and represents two men, a woman and child crossing a stream in a ferry-boat. The coloring in these metals is remarkable.

636—TWO PIECES.

Perforated and richly carved teakwood box and cover, with carved stand.

637—TWO LACQUER TRAYS.

Decorated in gold on black ground. With the owner's crest.

638—DOUBLE STAND.

Gold and black lacquer, with young plum and pine trees. Fine quality.

639—SMALL WRITING CASE.

Black lacquer. On the cover, circular medallion of branch of japonica, with red and silver blossoms. With stone and two water holders.

640—WRITING CASE.

On the front, two mandarin ducks near a pond, in gold, silver and red lacquer on a black background. A perfect specimen of eighteenth century work.

641—RECTANGULAR LACQUER BOX.

With seven drawers. Decorated with wild flowers and leaves in gold on black. Silver drawer-pulls and plates.

642—TWO SMALL RECTANGULAR TRAYS.

Each having two crests on powdered gold ground.

643—SMALL RECTANGULAR TRAY.

With two flower medallions, in gold and red lacquer on dark ground.

644—SQUARE LACQUERED TRAY.

Gold lacquer of the finest quality. Decorated with cherry and willow trees, with part of the blossoms inlaid with small sheets of solid gold.

645—SQUARE LACQUERED TRAY.

Decorated with a group of palms near a projecting rock, in gold on a black surface. The painting is wonderfully delicate and the gold of rich tone.

646—LIBATION CUP.

Carved out of palm wood, representing a lion and its young. Lined with silvered metal. On stand, edged with carved green ivory. Chinese.

647—SHRINE.

Containing three idols.. The central figure of Sakiamuni shows great refinement of line and movement. The whole of the interior was originally lacquered with gold, but the fumes of incense have colored it a dark rich brown.

648—SHRINE.

Rectangular shape. The doors divided into small panels of floral, conventional and geometric design. All carving treated in color and gold lacquer. The ceiling is decorated with a painting of a dragon on gold ground by Itcho. Seventeenth century.

649—TWO PIECES.

Flower holder ; made from a piece of wood with its natural surface, decorated with a locust and ferns in gold and silver lacquer. A pipe case ; carved from a rich dark wood, representing lotus leaves and buds.

650—SMALL LACQUER STAND.

Imitation in lacquer of a very dark close-grained wood, with gold ornamentation.

651—ROUND LACQUER BOX.

Two compartments. Decorated in gold lacquer of various kinds and colors, representing rice fields irrigated by intersecting canals, on a ground of black. Very rich and refined in character.

652—HEXAGONAL LACQUER BOX.

Two compartments. Decorated in gold on black, plum trees among young shoots of pine and bamboo. Of the finest quality.

653—ROUND LACQUER POWDER BOX.

Various leaves in gold and red on a black ground. Inside of gilded metal.

654—CYLINDRICAL LACQUER BOX.

Entirely covered with a minute fret pattern, the interstices of which are powdered with small particles of green and pink mother-of-pearl.

655—ROUND LACQUER POWDER BOX.

All-over decoration of fern-like foliage in two shades of gold on a black ground.

656—ROUND WOOD BOX.

A rare dark colored wood, decorated at sides with a delicate tracery design in gold lacquer. An example of rare perfection.

657—INCENSE BURNER.

Dark wood, decorated with conventional chrysanthemum branches. Openwork silver top.

658—SMALL POCKET SHRINE.

Red lacquer, with silver mounts and hinges of most delightful design. All details reduced in scale to fit this dainty receptacle of the daintiest of all idols, seated on crouching Lion Fo. The group is carved out of dark wood, relieved with a few touches of gold and color.

659—LACQUER MEDALLION.

Portrait of Philipicus, Patriarch of Constantinople, from an European painting. Latin inscription on back.

660—SAKE CUP.

Gold and silver lacquer on red ground, representing the moon behind a plum tree. By Hiragawasai Sadashige.

661—WRITING BOX.

Decorated with a basket containing chrysanthemums. Heavy incrustation of carved mother-of-pearl and tinted ivory.

662—TWO PIECES.

Gold lacquer sake cup and small open box of silver lacquer.

663—SMALL LACQUER BOX.

Shape of a dog. An interesting specimen.

664—SMALL ROUND BOX.

Of dark, closely-grained wood. The cover inlaid with flowers of mother-of-pearl, ivory and coral.

665—SMALL LACQUER BOX.

Silver lined. Decorated with young pine shoots on deep gold ground.

666—SMALL HEXAGONAL BOX.

The entire surface is covered with a mosaic of green, blue and red mother-of-pearl of an indescribable wealth of color. On the cover a hōwō bird. The sides have six different patterns of surface ornamentation. In perfect state.

667—SMALL LACQUER BOX.

Decorated with a deer and foliage, in pale and green gold.

668—SMALL LACQUER BOX.

On the lid, the apprehension of the oil-thief, in the richest textures of gold lacquer.

669—SMALL BOX.

Decorated with mask of Hania, in gold and black on a rich gold ground.

670—SMALL RECTANGULAR BOX.

Gold lacquer, representing a piece of brocade, tied with silk cord.

671—SMALL ROUND BOX.

Gold lacquer, decorated with turtle of longevity on a dark, greenish gold lacquer ground.

672—SMALL FLAT BOX.

Black lacquer sprinkled with gold dust, having two gold hōwō birds on the cover. Underside of cover, decorated with bamboo and paulonia.

673—SMALL TRAY.

With foliated border on powdered black ground. In the centre, two children and fowl in bamboo grove. A very old piece.

674—TWO HAIR ORNAMENTS.

Ivory, decorated with white carnations and butterfly. The other, with emblems of good luck, in gold-tinted ivory, mother-of-pearl, malachite, coral and tortoise shell. In design and execution these two objects are of the finest quality.

675—HAIR ORNAMENT.

Ivory, decorated with flowers, petals, leaves, pine-needles and berries of gold lacquer, mother-of-pearl, tortoise-shell and coral. A specimen of the most costly jewellery of the time.

676—HAIR ORNAMENT.

Ivory, decorated with butterflies, in gold lacquer, mother-of-pearl, etc.

677—HAIR ORNAMENT.

Tortoise-shell, decorated at one end with the gate of Yoshiwara; at the other, two sparrows in gold lacquer.

678—TWO SMALL HAIR ORNAMENTS.

One of ivory, with crest inlaid with mother-of-pearl.
The other, of lacquer, covered with very delicate
gold peacock feathers.

679—SMALL HAIR ORNAMENT.

Gold lacquer of the finest quality, decorated with
plum blossoms and a hawk chasing a bird.

680—TWO HAIR ORNAMENTS.

A long and a short one, both decorated in a similar
manner, with designs taken from old brocades.
Finest quality of gold lacquer.

681—HAIR ORNAMENT.

Decorated with butterflies and small leaves of green
mother-of-pearl and gold lacquer.

682—HAIR ORNAMENT.

Decorated at each end with fans, flowers and foliage
in green mother-of-pearl and gold lacquer.

683—TWO HAIRPINS.

One of carved wood, representing a chrysanthemum;
the other, with two leaves of lotus, in gold
lacquer.

684—SMALL BASKET.

Very minute weaving of intricate workmanship. A
fine example of this art.

685—LACQUER BOX.

With cover. Black lacquer, decorated with blades
of grass and dewdrops, in gold and silver. Finest
quality.

686—LACQUER BOWL.

Decorated with deep-colored gold lacquer and incrustated green mother-of-pearl, representing foliage on a sandhill, on ground of natural wood. Ivory cover. On graceful teak stand. By Koyetsu.

687—SMALL STAND.

Rectangular. Of green ivory. Chinese.

688—TOBACCO POUCH.

Made in Japan from an antique piece of velvet, embroidered with cord made of silver wire, forming a solid surface of beautiful ornamentation. With silver clasp.

689—TOBACCO POUCH.

Decorated with silver leaf pattern; a marvel of the leather-worker's skill. With silver clasp, representing a falcon.

690—LADY'S COMB.

Gold lacquer. Plum blossoms incrustated in green mother-of-pearl and solid gold.

691—LADY'S COMB.

Ivory, decorated with ferns and fireflies in gold.

692—LADY'S COMB.

Gold lacquer, with raised chrysanthemums.

693—LADY'S COMB.

Gold lacquer. Cherry blossoms.

694—LADY'S COMB.

Large size. Gold lacquer. Butterfly and scroll design on a black lacquer ground.

695—LADY'S COMB.

Gold lacquer. Designs of musical instruments and foliage.

696—LADY'S COMB.

Gold lacquer, decorated with wave-crests in different shades of gold.

697—LADY'S COMB.

Gold lacquer. Plum blossoms in white and tinted ivory.

698—LADY'S COMB.

Gold lacquer. Various flowers in different shades of gold.

699—LADY'S COMB.

Ivory. Partly tinted a rich red, with storks flying over waves.

700—LADY'S COMB.

Carved and tinted ivory. Subject, hōwō bird among foliage.

701—LADY'S COMB.

Large size. Gold lacquer. Iris.

702—LADY'S COMB.

Small size. Gold lacquer. Fagots and small birds.

703—LADY'S COMB.

Amber-colored tortoise-shell. Design of various utensils in the open.

704—LADY'S COMB.

Green gold lacquer. Design of peonies.

705—LADY'S COMB.

Gold lacquer. Camellia branches with solid gold flowers.

706—LADY'S COMB.

Gold lacquer. Chrysanthemums.

707—LADY'S COMB.

Black buffalo horn. Decorated with cherry blossoms and maple leaves in gold.

708—LADY'S COMB.

Ivory, partly tinted a fine red. Subject, badger and rabbit out walking near the shore.

709—LADY'S COMB.

Ivory, tinted a fine red, with branches of hydrangea outlined with gold.

710—LADY'S COMB.

Ivory, tinted a fine red, with oval panels containing peonies, birds, etc., outlined with gold.

711—LADY'S COMB.

Large size. Of transparent horn. With openwork design of cherry blossoms.

712—LADY'S COMB.

Gold lacquer, with cherry blossoms in several tones of gold.

713—LADY'S COMB.

Gold lacquer, with two peacocks on plum tree.

714—LADY'S COMB.

Gold lacquer. Cherry trees in bloom.

715—LADY'S COMB.

Gold lacquer. Waves and mountains, with swarms of sparrows.

716—LADY'S COMB.

Gold lacquer. Bird and plum tree in bloom.

717—LADY'S COMB.

Gold lacquer. Mandarin ducks near the water's edge.

718—LADY'S COMB.

Gold lacquer. Camellia branches with birds of incrustrated coral.

719—TWO LADY'S COMBS.

One of black, decorated with sparrows and bamboo in gold. The other, of silver lacquer, with pine needles and plum blossoms in gold.

720—PAIR OF LADY'S COMBS.

Amber-colored horn. Decorated with views of temple grounds in fan-shaped panels.

721—TWO LADY'S COMBS.

Gold lacquer. One, with bird and plum branches; the other, with bird and flowers.

722—PAIR OF LADY'S COMBS.

Gold lacquer. Decorated with birds and small incrustations of coral.

723—IVORY CARVING.

Part of Cingalese comb. The teeth and left panel are missing. In the centre panel, a Cingalese dancer, with conventional ornament.

724—LACQUERED BOX.

Black ground, with mother-of-pearl and gold inlay of fruits and small animals. Chinese.

725—CARVED AND LACQUERED PANEL.

With figures of five Rakans, with allegorical attributes. Enriched with inlaid mother-of-pearl, tortoise-shell, gold lacquer, etc. By Ritsuo.

726—STAND.

Black lacquered wood, with open sides and gilded bronze mounts.

727—PANEL.

Bronze vase, holding brushes and fungi; and brush-case, shaped like a musical instrument. In various colored lacquers on a black ground. School of Zeshin.

728—IVORY BOX.

Tall cylindrical shape, with gold lacquer crests of a society of Cha-djin.

729—CHINESE STAND.

Rectangular. Richly carved.

730—STAND.

Carved teakwood. For mandarin's hat.

731—CARVED FIGURE.

One of the companions of Bensaiten, standing on a turtle. Finely carved and delicately ornamented in gold.

732—BELT BUCKLE.

Gilt bronze. Chased and perforated. Fastened to belt of green silk cord. Chinese.

733—CHINESE BELT BUCKLE.

Detached dragons among clouds. Gilded bronze. Green silk belt.

734—TWO PIECES.

Richly chased, and gilded girdle hook and cloisonné enamel belt slide. Heavily gilded Chinese.

735—TOBACCO PIPE.

Iron damascened, with gold and silver. The bowl and mouthpiece of silver, ornamented with conventional flowers and foliage.

736—SMALL CUP.

Very thin cloisonné; outside covered with tracery design of white, yellow, red and turquoise-blue flowers on a dark green ground. Inside a cloud design on white ground. Transparent wax-like quality. On minutely carved teak stand. Early Ming.

737—THREE STANDS.

Used in tea ceremony; gilded bronze.

738—TWO STANDS.

One of shakudo, gold, silver and enamel. One of silver.

739—THREE PIECES.

Chop sticks. Silver, with lacquer handles, enriched with gold and silver cherry blossoms.

740—WATER HOLDER.

Silver and enamel. Six-pointed star in counter-sunk plate.

741—WATER HOLDER.

Chased silver; shape of flat round bottle in counter-sunk plate.

742—WATER HOLDER.

Repoussé silver; minutely chased. Subject: a running boar.

743—PAPER WEIGHT.

Silver fan and bells.

744—PAIR OF SMALL INCENSE BURNERS.

Silver gilt. Two-handled and three-legged urns, with conventional ornament. Chinese.

745—SILVER SNUFF BOTTLE.

Screw top; irregular hexagonal shape.

746—TWO FINGER PLATES.

Repoussé silver representing waves.

747—PIPE CASE.

Silver basket work of remarkable workmanship.

748—SMALL BOTTLE.

Heavy silver, with chased flowers and foliage of chrysanthemums floating on water.

749—SMALL TRAY.

Silver lotus-leaf, with shakudo crab and gold lotus-pod. By Katsegassu.

750—ROUND BOX.

Silver repoussé; top covered with pine tips and gilded foliage.

751—SILVER BOX.

Chased with fret ornament; on the top Yebisu with bag and fan.

752—ROUND SHAKUDO BOX.

Inlaid with gold and silver ornament. On cover the Sennin Gama, with his frog worked in high relief in various metals. The inside lined with solid silver. By Sura.

753—SOLID SILVER INCENSE BURNER.

Very graceful lines soberly ornamented with a band of conventional chrysanthemums.

754—SOLID SILVER TEAPOT.

Decorated with relief chasing of boatmen, ducks, a tori, etc. Graceful shape. By Cho-o-sai.

755—BRONZE BEAKER.

Shaped like old temple drum. With several bands of archaic ornament. Solid silver cover, with repoussé design of top of temple bell.

756—SMALL TEMPLE GONG.

On its face a dragon and sphere; hanging from silk cord. Strong green patine.

757—BRONZE TEMPLE BELL.

Very ancient form, with inscription and six rows of raised knobs. Suspended from an elaborate chain with three flat ornamental rings and a cross-piece formed by two dragons. Dark green patine.

758—PAIR OF TEMPLE LAMPS.

Formed by canopy, long dragon, link and lamp-holder. Beautifully modelled pieces.

759—BRONZE CANDLESTICK.

At its base two demons upholding the candlestick proper.

760—FLAT IRON DISH.

With concentric circles of damascened silver ornament. The one near the edge of undoubted Bactrian origin, denoting great age.

761—IRON DISH.

Hammered and damascened, with two mon and other circular ornaments; traces of gilding in the centre.

762—BRONZE TRAY.

Rectangular, with indented rounding at corners with a beaded and riveted edge. Decorated with a trunk and flowering branch of plum tree and a carp ascending a waterfall. Fifteenth century.

763—OCTAGONAL BRONZE STAND.

With gallery and movable tray.

764—GREEN BRONZE JARDINIÈRE.

Fine seal underneath; simple in outline.

765—BRONZE JARDINIÈRE.

With fine square seal; has two handles; resting on three feet.

766—BRONZE CANDLESTICK.

Yellow bronze openwork scroll ornaments.

767—BRONZE CANDLESTICK.

Similar in character, but smaller than the preceding.

768—BRONZE JARDINIÈRE.

Bucket shape, of fine olive-green patina and peculiar surface treatment; on flat stand with railing.

769—BOTTLE-SHAPED VASE.

Sentoku, with slender neck; fine yellow patina.

770—BRONZE BOWL.

Warm gray patine. Signed.

771—BRONZE VASE.

Damascened in gold and silver. Design of early Chinese character.

772—BRONZE VESSEL.

A flat-rimmed urn covered with a thick layer of oxide. No decoration except a few horizontal rings near the top. Presumably before the twelfth century.

773—LARGE PERSIAN BOWL.

Heavily coated with sheet silver on copper body. With chased ornamentations and inscriptions.

774—BRONZE BOWL.

Handles formed by heads of archaic design. Before the Kamakura period. Teak stand.

775—BRONZE VASE.

Dragon in relief, with ring on back for suspension. Fine olive-green patine, with red variegations.

776—BRONZE VASE.

Surrounded by a movable dragon suspended from rim. Fine dark-green patine.

777—BRONZE STAND.

On the surface, a dragon among clouds, in relief; on base, swallows over waves. Fine olive and red patine. By Sosen Zan Soho.

778—ROUND BRONZE DISH.

Wide flaring sides, with two bands of sunk ornament. A very thin casting reduced in thickness on a lathe. Fifteenth century.

779—BRONZE DISH.

Five lobed, with riveted edge. Beaten bronze of the fifteenth century. With repoussé outlines of dragon and clouds. Resting on three cast feet.

780—BRONZE VASE.

Of very graceful outline. Ornamental band near the middle. Delicate line design in silver at base and top.

FIFTH AND LAST AFTERNOON'S SALE

FRIDAY, MARCH 13TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

781—THREE SMALL PIECES.

Ink holder, shape of clawed foot of Oni, and two small stands, one rectangular, the other hexagonal.

782—FOUR PIECES.

Iron mount, damascened in gold and silver. Gilded bronze paperweight, representing a dragon; a hat-shaped iron netsuke, with gold crest, and a gilded and lacquered bronze bow-holder.

783—BRONZE PAPERWEIGHT.

Partly gilt. Leaf and pod of lotus. With frog sitting on stem. Chinese. Dated 1808.

784—TWO PIECES.

Bronze and silver pocket writing-case, and small bronze netsuke of lotus leaf and cricket.

785—THREE PIECES.

Bronze water-holder, with silver relief tracery of hōwō bird and scrolls. Bronze netsuke of mushrooms in basket and pocket writing-case, representing a gourd, with leaves and vine of red and yellow bronze and silver.

786—OVAL BOX.

Gilded bronze, representing a small melon. Leaves of shakudo and bronze.

787—BELT ORNAMENT.

Used in Tibet to carry tobacco-pouch and pipe. Brass, silver and coral.

788—CHINESE BOX.

Round iron box, damascened in gold and silver. The lid ornamented with a dragon, the letters signifying Good Luck underneath.

789—TWO PIECES.

Chinese ruler of bronze, damascened with silver, and belt-buckle faced with sheet-silver, partly gilt.

790—SMALL CHINESE BOX.

Red bronze, with silver damascening of figures and inscription. Top, of shakudo and silver.

791—CLOISONNE LOTUS LEAF.

The ribs and edges of gold on a dark green ground.

792—PAPERWEIGHT.

Gilded bronze lion.

793—TWO IRON PLAQUES.

Chased. Damascened in gold and silver and perforated with dragons and scrolls, of the kind called Namban. Chinese.

794—SMALL TRAY.

Bronze, with translucent enamel of flowers in blue and white.

795—CLOISONNE APPLIQUE.

Shaped like a shallow bowl. Conventional foliage in richest enamel colors. Heavily gilded.

796—SMALL IRON BOX.

The top damascened in silver, with three dragons. Inside lacquered. Fifteenth century.

797—SMALL RECTANGULAR BOX.

Shibuichi, with flying birds in gold, silver and shakudo.

798—SMALL RECTANGULAR BOX.

Gilded bronze. On the top, chrysanthemum and other plants.

799—BRONZE TURTLE.

Partly gilded. By Mi-ao.

800—SMALL HINGED BOX.

Gilded bronze and shakudo, representing a persimmon.

801—PAPERWEIGHT.

A branch of plum tree of yellow bronze, with open blossoms and buds of silver, gold and red bronze.

802—SMALL FOLDING BOX.

Sentoku, with gold, silver, shakudo and coral incrustations of leaves and flowers.

803—TWO PIECES.

Pocket flintlock and helmet ornament, presumably by one of the Miochins.

804—SMALL VASE.

Yellow bronze. Inlaid with three bands of conventional flower ornament in silver.

805—TWO PIECES.

Padlock, in form of shrimp of damascened iron, and bronze seal of the Artist Kasen.

806—CLOISONNE PAPERWEIGHT.

Conventional scroll ornament in gold and colors on a fine turquoise-blue ground. Ming.

807—SMALL IRON BOX.

Incrustation on lid of silver, gold and shakudo, representing a heron fishing. By Hidetomo.

808—BRONZE TUBE.

Used for holding peacock feathers. Traces of ancient gilding. Fine patine.

809—IRON TEA JAR.

The cover of silver and gold, with a button of iron inlaid with the same metals. A crest inscribed in raised diamond-shaped frame on one side.

810—SMALL VASE.

Two handled. Bronze. Inlaid with silver ornament. Wood cover, with green jade top.

811—CLOISONNE ENAMEL STAND.

Perforated border, with fine colors, resting on three similarly treated ornaments.

812—SMALL BRONZE.

Two-handled urn on three legs. Dark green bronze inlaid with gold. Conventional ornament.

813—SMALL GILDED STATUETTE.

A female Indian divinity holding a sacred emblem.

814—SMALL BRONZE VASE.

Surrounded by long feathery leaves.

815—INKSTAND.

Dalpeyrat pottery, with damascened iron cover.

816—TWO CHINESE SEALS.

One, of heavy bronze, with inscription; the other, with carved ivory handle.

817—PAIR OF BRONZE CANDLESTICKS.

Openwork design. Dark brown patine.

818—CANDLE-HOLDER.

Damascened in gold and silver.

819—BRONZE VASE.

Bottle shaped, with delicate design of plum branches and conventional ornament in silver inlay.

820—BRONZE FLOWER VASE.

Graceful outline. Plain surface, with two small lion's heads.

821—IRON FLOWER VASE.

Inlaid with gold and silver medallions of birds and flowers.

822—BRONZE BOWL.

A very early specimen of archaic design. Green patine. Two small rings are attached to side by butterflies. Bing collection.

823—BRONZE TEMPLE VASE.

Square shape, with panels of sunk ornament on four sides. Flaring top. Fine olive-green patine.

824—BRONZE INCENSE BURNER.

Representing fishes in a body of water, surmounted by a tori, with inscription. Dark green patine. From the Bing collection.

825—BRONZE FLOWER VASE.

Gracefully flaring shape, on carved wood stand.

826—BRONZE VASE.

Green patine, inlaid with gold.

827—BRONZE VASE.

With two finely modelled bands of archaic ornament and two loose rings at top. Bing collection.

828—BRONZE VASE.

Gold and shakudo at base, with incised border of palmette ornament. The upper part powdered with gold. From the Bing collection.

829—OVAL BRONZE BOWL.

Upper part of a very ancient sacrificial vessel.

830—BRONZE JARDINIÈRE.

Important work by the celebrated founder To-un, Consisting of a bowl, decorated with a dragon in high relief; cast "en cire perdue," and a stand formed by clouds.

831—BRONZE JARDINIÈRE.

Under surface and sides covered with a raised diaper ornament, with dragon and centre-pieces cast, "en cire perdu." By To-un.

832—RECTANGULAR BRONZE BASIN.

Resting on six small lions, the four sides decorated with a beautiful frieze of archaic ornament. A fine piece of casting of unusual size.

833—SIXFOLD SCREEN.

With twelve scenes of filial piety.

834—SIXFOLD SCREEN.

Decorated with flowers and foliage on gold ground. School of Korin.

MING PAINTINGS.

835—FRAMED PAINTING.

Striking painting on paper of an elaborate scene in a Chinese garden palace. It was from such work that Kano Yeitoku derived his style in painting Chinese Imperial subjects upon the walls of Hideyoshi's palaces. Genuine Ming work of the fifteenth century.

835A—FRAMED PAINTING.

Very beautiful example of early Chinese painting of the Ming dynasty, probably by Kin Yei.

UNKNOWN CHINESE ARTISTS.

836—FRAMED PAINTING.

Procession of Buddhist deities and allegorical animals.

836A—FRAMED PAINTING.

Similar subject.

MITSUNOBU.

837—FRAMED PAINTING.

Maple bushes near a mountain stream.

SHIBA SCHOOL. Late Fifteenth Century.

838—FRAMED PAINTING.

Shaka and the Juroku Senjin. Typical altar-piece. Very rich in color.

TCHO KUAN. Sixteenth Century.

839—KAKEMONO.

White eagle on a perch. One of a set of twelve originally painted for two sixfold screens.

NI TCHO KUAN. Sixteenth Century.

840—KAKEMONO.

Falcon on his perch. Signed with seal. De Bun.

SES SHIU. 1423—1506.

841—FRAMED PAINTING.

Small rough sketch of the devil-killer in monochrome. This is in the latest manner of Ses Shiu. About 1500.

842—KAKEMONO.

After Ses Shiu. Flying goose.

KEI SHOKI. Late Sixteenth Century.

(Pupil of Kei Ami.)

843—FRAMED PAINTING.

Geese in the water. Good example.

SHU GETSU. Early Sixteenth Century.

844—FRAMED PAINTING.

Choki. Such pictures were put into houses to keep out evil spirits. Strong outlines and fine tones. Seshin School.

SAN SETSU.

845—FRAMED PAINTING.

Dharma. Very strong and striking. About 1650.

SCHOOL OF MATAHEI.

846—PANEL.

Young lady combing her hair.

847—FRAMED PAINTING.

The Toy-seller.

MEI KOSHI.

848—KAKEMONO.

Heron.

KANO NAONOBU. 1606—1630.

849—KAKEMONO.

Duck.

KANO TANYU.

850—KAKEMONO.

Rough monochrome sketch on silk of the famous Chinese temple Kinzanji near Han-Chow, by Kano Tanyu, court painter of the Tokugawa Shogun. Painted in his sixty-seventh year. Late seventeenth century.

SUMIYOSHI JOKEI. Early Seventeenth Century.

851—FRAMED PAINTING.

The thirty-six poets; painted on gold leaf. Fine color.

TSUNENOBU. 1635—1713.

852—FRAMED PAINTING.

Group of poets.

853—KAKEMONO.

Heron.

854—FRAMED PAINTING.

Hérons near the water's edge.

855—FRAMED PAINTING.

Cock, hen and chick.

856 }

857 }

858 }

859 }

TEN PAINTINGS.

860 }

Chinese School. Illustrations of various old legends. Remarkable in color and execution. Will be sold separately.

861 }

862 }

863 }

864 }

865 }

MORONOBU. 1647—1715.

866—FRAMED PAINTING.

Two women, with children, watching a puppet show. About 1695.

867—FRAMED PAINTING.

Lady looking at cherry tree. Very fine example in his freest manner. About 1700.

STYLE OF KIYONOBU.

868—FRAMED PAINTING.

Asahina and Sogano Goro.

CHO SHUN.

869—FRAMED PAINTING.

Charming painting on silk of the tall figure of a young man in soft pearly tones. Early work of this artist. About 1705.

870—FRAMED PAINTING.

Boys parodying the play of the Korean lion. About 1720.

OKUMURA MASANOBU.

871—FRAMED PAINTING.

Very beautiful painting on silk of a Yedo belle dressed in rich brocades, seated on an elaborately embroidered rug. She is using a pocket-mirror, giving light finishing touches to her coiffure. Beside her a writing outfit and paper are ready for use. On the opposite bank of a small stream are white and red chrysanthemums, others, slightly larger, are painted in the foreground on the gold-powdered margin. About 1730.

OKUMURA MASANOBU

872—FRAMED PAINTING.

Very beautiful characteristic painting in rich colors of a Yedo belle walking with her child attendant. Masanobu carried to greater freedom and charm the new schemes of coloring of Cho Shun. The treatment of leaf and flower forms in the patterns of the embroidered dress are influenced by the School of Korin and Kenzan, and not inferior to them in execution. Paintings by O. Masanobu signed in full are very rare. Date, 1725.

SOTATSU. First half of Seventeenth Century.

873—MOUNTED PAINTING.

Flowering plants of early autumn. Very graceful, free and characteristic work by this master. About 1670.

KEN-ZAN. 1662—1743.

874—FRAMED PAINTING.

Snow on pine tree and camellia bushes. Striking and beautiful example of this style of impressionistic painting which this artist put, on a smaller scale, on his well-known masterpieces of pottery. Early example.

ITCHO. 1652—1724.

875—KAKEMONO.

Very fine rough sketch in ink of the Buddhist sage Dharma crossing the water on a reed. This is a very early work of Itcho in the style of his master, Kano Yasunobu. Date, late seventeenth century.

876—FRAMED PAINTING.

Hunter with spear. About 1720.

877—FRAMED PAINTING.

Monkeys reaching for the reflection of the moon.
About 1700.

878—KAKEMONO.

Flowers and swallow. About 1700.

879—KAKEMONO.

Fukuroku Ju, standing on a sheet of paper, a boy
looking on, astonished. Soft pearly coloring.
About 1710.

OKIO. 1732—1795.

880—KAKEMONO.

Flying duck. Beautifully modelled plumage.

HOITSU. 1760—1828.

881—FRAMED PAINTING.

Camellia.

881A—FRAMED PAINTING.

Aquatic plants.

KI-ITSU. 1795—1858.

882—KAKEMONO.

Chrysanthemums.

SUKENOBU. 1677—1751.

883—FRAMED PAINTING.

Charming painting on silk of a domestic group in
the style of the famous books illustrating the occu-
pations of women by this artist. Date about 1720.

KANO TCHIKANOBU.

884—FRAMED PAINTING.

Allegorical scene, perhaps representing Kano and Ukio-ye. Date about 1720.

MINENOBU. 1748—1839.

885—FRAMED PAINTING.

Pigeon on cherry branch.

886—KAKEMONO.

Three sleeping birds on the branch of a tree.

UNKNOWN ARTIST.

887—MOUNTED PAINTING.

The Supreme Buddha, Amida, surrounded by his attendant angel musicians, descending from heaven.

888—KAKEMONO.

Buddha and the Twelve Deva, in gold and colors, on silk. An old painting.

889—KAKEMONO ALTAR PIECE.

Buddhistic subject in circle on blue ground.

890—KAKEMONO.

Japanese Olympus.

891—FRAMED PAINTING.

Amida on lotus.

892—LARGE FRAMED PAINTING.

Quintuple personification of Buddha.

893—KAKEMONO.

Girl playing ball.

894—TWO KAKEMONOS.

Study of a plant, and hawthorn. Chinese.

895—FRAMED PAINTING.

Portrait of a lady.

SHIGEMASA.

896—KAKEMONO.

Very beautiful painting of two ladies and a child gathering cherry blossoms in the spring. Signed Buyosai, but this name has usually been considered in Japan as another title for Shigemasa. About 1794.

897—KAKEMONO.

Very beautiful painting of two ladies in travelling costume, walking under maple trees in the autumn. Companion piece to the preceding number and signed similarly.

UNKNOWN ARTIST.

898—FRAMED PAINTING.

Temple guardians.

899—KAKEMONO.

Important altar piece. Six of the Twelve Deva. Seventeenth century.

900—FRAMED ALTAR PIECE.

Triple personification of Buddha and temple guardians, painted in gold, on silk.

MASAYOSHI. Died 1824.

901—FRAMED PAINTING.

Gentian blossoms. Painted on a fan, with seal.

HOGAN.

902—KAKEMONO.

Hen and chick.

BUNKIN.

903—FRAMED PAINTING.

Plum tree.

ZEISHI.

904—FRAMED PAINTING.

Persimmons.

OKASHUKI.

905—KAKEMONO.

Carp in a stream.

MOTOAKI.

906—KAKEMONO.

Chinese with sword.

TSUNESUKI.

907—KAKEMONO.

Young couple playing football.

RIN SHUN.

908—FRAMED PAINTING.

Young lady resting.

KANO SOSEN. Eighteenth Century.

909—FRAMED PAINTING.

Portrait of a Geisha. Rapid sketch on silk.

TANSIN.

910—KAKEMONO.

Hagi flowers. Fine autumn scene.

TSUNEMASA.

911—FRAMED PAINTING.

Very beautiful and elaborate painting on silk of a group of court ladies looking at an exhibition of chrysanthemums. Tsunemasa was the ablest Ukiyo-e painter in the middle of the eighteenth century, and was parallel with the early work of Harunobu, but is exclusively a painter and never designed prints. His technical qualities are based on the style of Kano Tsunenobu. Date about 1750.

YEISHI. End of eighteenth: beginning of nineteenth century.

912—FRAMED PAINTING.

Beautiful painting on silk of a Yedo belle seated and reading by candle-light. This is the pictorial analogy of those prints in which Yeishi begins to design tall figures and large heads. Date, 1796.

913—FRAMED PAINTING.

Original painting on silk of a Yedo belle in the looser style of Yeishi. The painting of the fish embroidered in gold on the dress is a fine bit of execution. Date about 1810.

SHUNKO.

914—KAKEMONO.

Large painting on paper of a tall girl walking in the snow. A very late work by Shunko in the style of Utamaro. Date about 1807.

HOKUSAI. 1759—1849.

915—KAKEMONO.

Very beautiful and finished painting on silk of a No-dancer in profile, coming down the bridge reaching from the green room to the stage. The box which he carries contains a mask for the No-dance. The signature, beautifully written, is Hia-kurin Sori, a name which Hokusai frequently used in the last years of the eighteenth century. Date, 1798.

916—FRAMED PAINTING.

Charming painting on a fan of a swallow, a spider and a spray of pinks. Characteristic signed work by Hokusai of about 1805.

917—FRAMED PAINTING.

Careful sketch of fowls.

HOKUBA. First Half of the Nineteenth Century.

918—FRAMED PAINTING.

Fine sketch painted on paper of a Yedo belle. The artist was the best early pupil of Hokusai. Date about 1810.

919—FRAMED PAINTING.

Strong painting on paper of two small girls. About 1812.

HOKUGA.

920—FRAMED PAINTING.

Deer and Bat. Painted on a fan.

HIROSHIGE. 1792—1858.

921—FRAMED PAINTING.

Path among trees, leading to a temple. Very interesting treatment of different kinds of foliage.

KIOSAI. 1831—1889.

922—TWO FRAMED PAINTINGS.

Turtles.

YEIKUNI.

923—MOUNTED PAINTING.

Landscape, with a long bridge.

924—FRAMED EMBROIDERY.

Fudo. By Tenkio.

925—EMBROIDERED KAKEMONO.

Lady seated at a writing table under a plum tree.

926—CHINESE SILK AND BAMBOO SCREEN.

Composed of thin sticks of split bamboo wound with silk thread forming an all-over design of scrolls, bat, peonies and shu characters. Several years were probably spent to complete such a work.

927—BOOK: HISTORY OF THE ART OF JAPAN.

Published under the auspices of the Japanese Government by the Imperial Commission of the Paris Exposition, in 1900. Folio, bound in white cloth and parchment. Not in the market.

928—THREE ALBUMS.

Containing drawings after Hokusai by one of his pupils.

929—ALBUM.

Ninety-six original drawings by various artists, among them Hokusai, Issai, Shigemasa, Kunisada, etc.

930—ALBUM.

Contains 64 drawings by Kunisada, and about 150 by a metal worker of great ability.

931—ALBUM.

Contains 30 double-page drawings of flowers, bamboo, etc.

932—ALBUM.

Contains 48 pages of drawings of inlay-work found in ancient lacquers.

933—ALBUM.

Contains 110 microscopic drawings of birds and flowers, by a metal worker. About 1860.

934—ALBUM.

Contains 180 drawings, by a metal worker. In spite of their diminutive size, the faces are wonderful in expression. About 1830.

935—ALBUM.

Contains about 150 drawings and studies, by an artist of the eighteenth century.

936—ALBUM.

Contains about 90 drawings, by a metal worker, on Kodsuka and sword-mounts.

937—ALBUM.

Contains 28 colored drawings of sake cups. By a lacquer artist.

938—ALBUM.

Containing 22 drawings. By Yeizan.

939—ALBUM.

Bound in silk brocade. Containing 346 drawings, by a metal worker of unusual merit. They are mostly carefully drawn designs for pouch clasps, sword ornaments, pipe ornamentation, etc. Veritable miniature masterpieces.

940—PENDANT.

Large cabochon-emerald, set in gold.

941—PENDANT.

Pear-shaped opal on a thin gold chain.

942—RING.

Irregular blue pearl.

943—RING.

Large whole pearl.

944—RING.

Large opal.

945—RING.

Persian turquoise. Setting designed by E. Colonna.

946—PENDANT.

Orchid, made with baroque pearls, set in gold. Designed by E. Colonna.

947—PENDANT.

Orchid. Made with baroque pearls, set in gold.
Designed by E. Colonna.

948—PENDANT.

Orchid. Made with baroque pearls, set in gold.
Designed by E. Colonna.

949—PENDANT.

Made with baroque pearls, set in gold. Designed
by E. Colonna.

950—PAIR OF BUCKLES.

Silver gilt, with oval half pearls. The only replica
made of a pair in gold. Executed for Princess
Tenicheff. Designed by Colonna.

951—GOLD BARETTE.

Solid gold menuki, representing a dragon, mounted
in gold. Eighteen karat.

952—BROOCH.

Solid gold menuki, set in gold.

953—BROOCH.

Solid gold menuki, set in gold.

954—RING.

Fine gold. Indian setting, with pigeon blood
cabochon ruby.

955—RING.

Fine gold. Indian ring, with cabochon emerald.

956—BRACELET.

Five irregular, bluish baroque pearls, on chain of platinum.

957—PENDANT.

A pear-shaped cabochon emerald of fine deep color, set as pendant, with diamonds and a pearl in platinum and gold. Gold chain.

958—BROOCH.

A large, iridescent green pearl, surrounded by diamonds, set in platinum and gold. Designed by Colonna.

959—PENDANT.

A half pearl of extra quality, set in platinum and gold, with three brilliants and fifty rose diamonds. With platinum chain. Designed by Colonna.

960—NECKLACE.

Thirty-six star sapphires of various colors, set in gold; separated by rose diamonds, set in platinum. A rare collection of delightful tints.

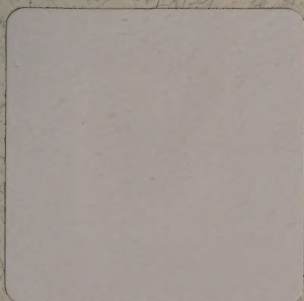
THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.





GETTY RESEARCH INSTITUTE



3 3125 01662 8683

